The Georgia State University
signal
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After a hard winter quarter and time off for spring break, it's hard to get back into the routine of school. To break the monotony, GSU students enjoy a picnic lunch and music by the GSU Jazz Ensemble Wednesday in Hurt Park. The picnic was part of the Student Government Association's Spring Fever Week. The week-long festivities also included a band in the J. C. Camp Student Center Thursday night and on the plaza Friday. (Staff photo—Sidell Tilghman)

Arts & Sciences' Thomas Resigns For Provost Post

By David Johnston and John Hightower

Glenn G. Thomas, dean for the Georgia State University College of Arts and Sciences since 1973, will leave that position on June 30 to become Provost of Winthrop College at Rock Hill, South Carolina.

Thomas sent resignation letters Thursday to Vice President of Academic Affairs Eli A. Zubay and to department heads of the College of Arts and Sciences informing them that the Winthrop College Board of Trustees had approved his appointment.

"I am going to accept his resignation," Zubay said. "I regret that we have to accept it. He's made a lot of contributions to the programs around the university."

In the letter to his department heads, Thomas wrote that making the decision to leave GSU after eleven years was "one of the most arduous experiences of my life."

Thomas' predecessor, Charles Vail, whom Thomas served under as associate dean for the College of Arts and Sciences from 1969 to 1973, is now the president of Winthrop College.

Vail, who said he has known Thomas for 15 years, told the *Signal* Friday that he chose Thomas because his "qualifications and experience fit the job (of Provost) perfectly."

Thomas was out of town Friday and over the weekend and was unavailable for comment.

According to Zubay, a search committee has been appointed to find a new dean for the college to replace Thomas. Zubay said he hoped the committee would meet on Tuesday afternoon to begin its search.

Zubay said that he did not "believe it is possible" to choose a successor for Thomas by July 1, and that Associate Dean of Arts and Sciences Clyde W. Faulkner would probably run the college until a replacement was named.

See Thomas **pg. 5**

SGA Votes for Fee Raise, Defers Action on Health Fee

By Priscilla Crumpler

A resolution recommending an increase in the student activity fee and an amendment to the Georgia State University Student Government Association Constitution replacing the Freshman Advisory Council with two freshman senators passed Wednesday night at the SGA's first meeting of spring quarter.

The association also defeated a resolution against the institution of a student health fee, but voted to reconsider the measure at the body's April 16 meeting.

The resolution concerning a student activity fee hike gained SGA support with a provision calling for maximum efforts to be made by the SGA and appropriate university agents to "publicize the activities, programs and services which students pay for through the fee," as stated in the resolution.

According to SGA Vice President Marc DeLamater, an activity fee raise has the general support of students who are aware of how the money is spent, based on a GSU graduate marketing survey of 200 GSU students last year.

No dollar amount has been set for the fee hike.

The SGA's adoption of the constitutional amendments, to be voted on by the student body on April 23 and 24, is expected to "provide a new and better student document and continuity within the SGA," said DeLamater.

In addition to outlining proper rules and operational methods for the SGA Senate and the Student Court and creating a code of laws for the SGA, the abolition of the Freshman Advisory Council should streamline the present constitution, said Carol Weinstein, an SGA representative.

The constitution now calls for a five-member Freshman Advisory Council to be elected each October, with the council members having one collective vote in SGA meetings. The new amendment calls for two freshmen senators to be elected and each senator will have one vote each.

Another amendment to the constitution calls for the addition of the number "zero" to the final digit of all figures used to designate grade point averages of persons seeking SGA executive positions so the GPA figures may not be rounded upward.

A measure against implementation of a health fee of two dollars per quarter for students, faculty and staff was hotly debated and failed to pass, but will be reconsidered at the next SGA meeting. The money from the health fee would be used to coordinate present GSU health facilities with a preventive medicine program.

See SGA **pg. 5**

Activity Fee Increase?

Students Closely Split

By Karl W. Shreeves
Signal News Writer

The majority of Georgia State University students who are familiar with the student activity fee's usage would favor a $2 increase in the fee, according to a study last quarter by five marketing students. The increase would be opposed, however, by a slight majority of the entire student body, the study showed.

The study, dated March 6 and prepared for a marketing research class taught by Danny N. Bellenger, compared student attitudes about the fee with age, race, income, class times, full or part-time employment and knowledge of the student activity fee's usage.

Nancy Anderson, Lovett Bennett Jr., Kay Fingarson, Ruth Smith and Louisa Tang used a sample of 200 students, the study showed, and concluded the "average" student in favor of a

See Fee Stories **pg. 5**

Subcommittee: Not Yet

By Karl W. Shreeves
Signal News Writer

A subcommittee of the Committe on the Student Fee has recommended no immediate request for an increase in the fee be made, according to a March 10 report to Dean of Students William R. Baggett.

According to the report from Vice President for Institutional Planning Joe B. Ezell, head of the subcommittee, an audit of all student fee-funded programs discovered a surplus of $17,550 in unspent funds to be returned to the fee committee for reallocation. Approximately $12,500 of this, however, was noted on the report as being tentatively reserved for the Panthersville athletic facility.

The subcommittee recommended also in the report that the recovered money be placed in a special account for use by the fee

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this week

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GSU Holds 'Youth And Drugs' Seminar

By Bill Maher
Signal News Writer

Dr. Gabriel Nahas, one of the world's leading researchers on the effects of marijuana smoking, told an audience at Georgia State University last Thursday that the long-term effects of the drug are presenting a "very serious threat" to the nation's future.

Nahas, a pharmacologist and professor of anesthesiology at the Columbia University College of Physicians and Surgeons, presented an update on marijuana research to the Southeast Drug Conference held in the Urban Life Center last week.

According to the Egyptian researcher, the latest findings show that the long-term use of cannibis (marijuana) leads to serious mental dysfunctions, causes sexual reproduction system difficulties and can lead to an increase in birth defects.

Nahas said that delta-9-THC, the active ingredient in pot, is absorbed directly into the body's fatty tissues. One organ that contains large amounts of fat, he said, is the human brain. Research shows that deposits of THC collect in the synaptic clefts between the brain nerve endings. This slows down, and often interrupts, the flow of messages from one side of the brain to the other and results in noticable retardation. According to Nahas, adolescents who smoke pot are in double jeapordy since THC is interfering with their learning process at an age when they are accumulating the information they need to get through life.

Another fatty tissue area which collects THC is the body's sexual glands, he said. In males, pot can lead to a lowered sperm count and to malformed sperm cells. In females, pot alters the menstrual cycle causing the egg to be released early, thereby resulting in serious infertility problems.

Nahas said that his research with DNA has shown that THC can permanently alter the genetic chain, resulting in serious effects on offspring and their children. "Today's pot smoker may not only be damaging his own mind and body," he said, "but may be playing genetic roulette and casting a shadow across children and grandchildren yet unborn."

Nahas said that there is evidence that the body can repair some of the damage done by THC if the pot smoker quits using the drug, but tests run on animals indicate that permanent brain damage often occurs, especially in heavy smokers (one or more joints per day).

Dr. Martha Keith Schuchard, co-founder of PRIDE (Parent Resources Institute for Drug Information) which sponsored the three-day conference at GSU, said that education is the key to the nation's drug problem. "Do people really know what grass does to them? How about the health nut who exercises daily, eats only organic foods and smokes pot, or the nuclear demonstrator who's worried about low-level radiation but smokes pot? Do they know?"

Schuchard, a resident of Thessalonica, Greece, has become an expert on drug laws. She said that the United States has signed a 130-nation treaty known as the U.N. Single Convention on Narcotic Drugs which prohibits the federal government from legalizing pot. "Pot also contains carcinogens which cause cancer. It would be prohibited by the Food and Drug Administration."

Several researchers and medical doctors presented case histories of long-term marijuana users. Dr. Thomas Gleaton, professor of Health Education at GSU, described the case of a 29-year-old man who had been smoking pot almost daily for eight years. According to Gleaton, the man was having difficulty with memory and with muscle coordination due to his use of marijuana.

Today the man has stopped smoking pot and is undergoing physical therapy to regain some of his lost functions.

New Designs For GSU Ads Considered by Task Force

By John Hightower
Signal News Editor

How do most Georgia high school students hear about Georgia State University? Through GSU students, according to a study done by the Coca-Cola Company in June of last year.

The Coca-Cola study and a student survey recently conducted by Incept (a group of GSU student volunteers who give orientation programs for incoming undergraduates) reveal that the public news media and the GSU catalog are the second and third best informers.

The members of the GSU Public Relations Task Force Thursday took note of these results and discussed ways to improve the university's advertising package.

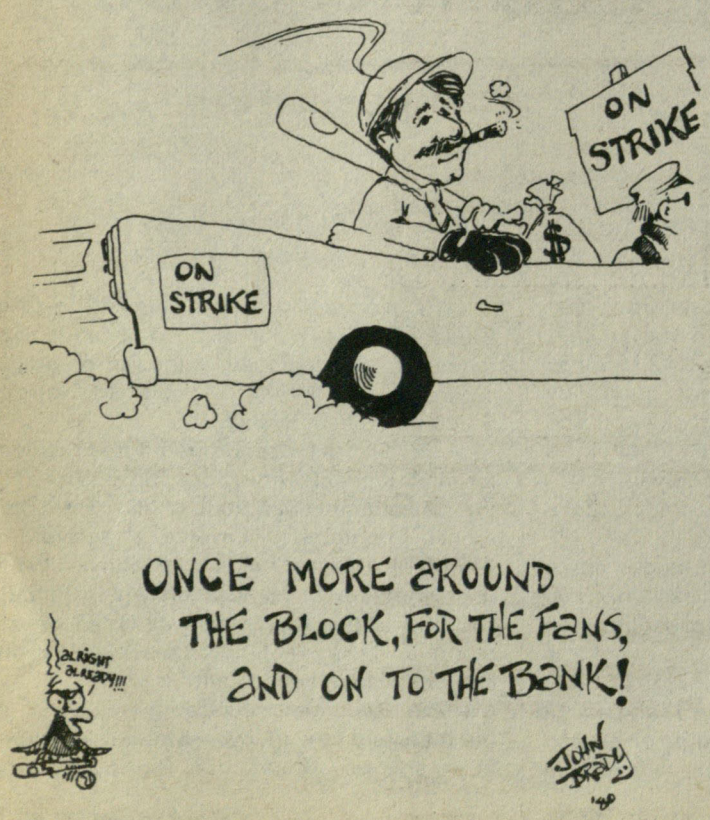
"Our brochures and tabloids don't look like they belong together," Jarrot Lindsey, director of publishing and printing said.

The task force, which develops advertising concepts for the different colleges and shows their ideas to the deans for approval, is working toward a common design package to

See Design **pg. 5**

Correction

Last week, the *Signal* reported that GSU Student Government Association President John Knapp was suing *Atlanta* magazine for $150,000. The correct amount is $200,000.



What do you think about the major league baseball players' threat to strike for better benefits?

John Walsh—Doesn't it happen every year? They're looking at the millions the owners are making and deciding since they do the playing that they ought to get a large percentage of the money.

Joe Sutherland—Players are well paid people. Why should they be griping? I'm making less than $10,000 a year. With as much as they make they shouldn't be allowed to strike.

Johnny Jarman—It disgusts me so much, I don't even want to read about it. I tend to take the side of the managers.

Joel Bruce—It stinks. They have enough benefits and money. It would be out of line for the owners to give them anything.

Greg Burgner—When you think about the players in relation to other sports the baseball players may not want to feel slighted by not striking.

Steve Prather—A small minority are well paid. A lot of utility players have had hard times, especially farm teams, and I think they deserve better than what they are getting. The owners are trying to break the players association. I support the players' strikes when the managers are trying to break up the association.

Robert Berry—I really don't have an opinion on it.

Roger Schuppert—I think most of them make too much money already.

Kathy Harben—They make too much already.

Gary Simpson—Due to the repetitiveness every year, I feel it is a farce.

Tague Harding—The owners ought to tell the players if they want to play, play. If not, send them down to the minor leagues and bring up all the Triple-A players.

Nancy Burgess—I think they're full of it. They make enough money. If I made that much money I could adapt.

Bob Munoz—I think it's stupid. Baseball players are making too much money as it is. They're never satisfied with what they've got.

Joe Douglas—I agree with Jim Palmer of the (Baltimore) Orioles that the whole problem is caused by the owners who have been overbidding for players on the open market. Eventually, this practice is going to ruin baseball. It's already making inflation worse. No one is worth that much money.

Steve Randman—I agree with probably everyone else—it's putrid. The problem is people can't see what they're worth but only what everyone else is worth. you can't blame people for not liking it.

Gregory Adams—I feel that their strike would be justified due to the fact that the owners make so much money from the game itself.

$450,000 Plus Needed

BSU May Get 'Facelift' In the Future

By Mac McKinnon

The Baptist Student Union Center, the oldest building on the Georgia State University campus, may be getting a facelift soon—if the Atlanta Baptist Association can raise the money.

Although the building is thought to be part of the GSU campus, it does not belong to the university. The Atlanta Baptist Association, the building's owner, will have to raise the funds to renovate the center.

"If the building was being remodeled now it would cost $450,000 and more than that one year later," Rev. Dick Houston, BSU Campus Minister, said Wednesday.

"We don't know yet (who will pay for the work). We haven't even raised money yet," Houston continued. "We will probably raise grants. We could apply for Historic Preservation grants."

An addition to the present building is proposed, Houston said. He said that the addition would include a lounge, a reception area, a director's office, a demonstration classroom, a kitchen, restrooms and a fireplace on the first floor.

The second floor and the mezzanine of the proposed addition would include an observation deck, offices for student leaders and staff members, a porch and a sun deck, Houston said.

The exterior of the 89-year-old building will be cleaned and restored to its original brick and granite structure, Houston said.

The first floor interior of the building will have its original 16-foot-high ceiling restored and a combination dining and meeting room will be built which will seat 250 persons, Houston said.

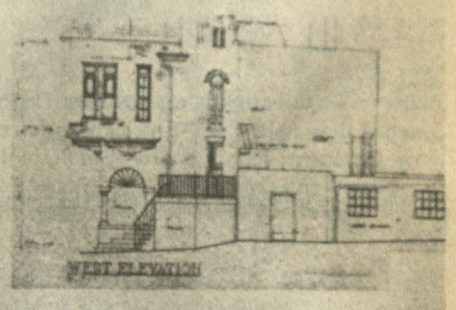
The second floor and the mezzanine of the building will have an eating area above the first-floor dining room, an apartment, a media center, a prayer room and small sleeping booths where students can rest between classes, Houston continued.

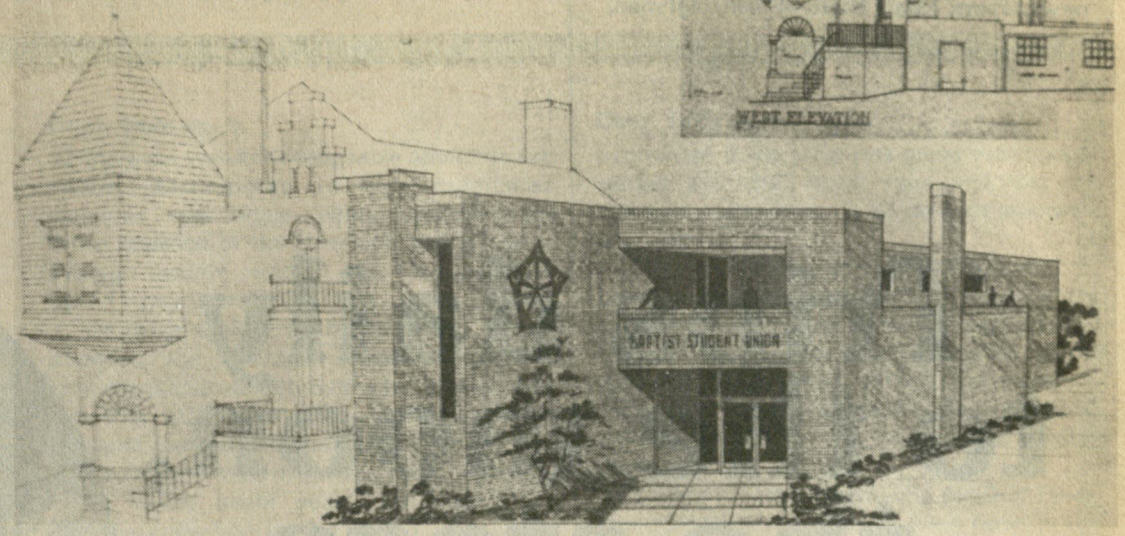
The High Victorian Gothic-style structure was built in 1891, Houston said.

The BSU building is the oldest building on the GSU campus, a spokesperson in the office of University Archives said Wednesday.

The BSU building is on the National Register of Historic Places, Houston said.

The Coca-Cola Bottling Company used the building for its first plant in 1900.





Above is an illustration of the Atlanta Coca-Cola Bottling Company building in 1900 that is now the Baptist Student Union. The building, built in 1891, may undergo renovation if enough money can be raised by the Atlanta Baptist Association. Below is an architect's conception of what the BSU will look like if it is remodeled. Says Rev. Dick Houston, BSU Campus Minister, "We will probably raise grants. We could apply for Historic Preservation grants. (Illustrations—above, GSU Archives, The Coca-Cola Company, Atlanta, Georgia; below, Cavander and Kordys Associates Inc.)

ISO May Return Members Predict

By Scott Hample

The Independent Student Organization may be returning in the near future with renewed promises of providing "viable alternatives" in student government according to two of its founding members.

Discussions, they said, are presently underway to better establish long range goals and to correct some apparent leadership problems that caused the organization to be visably absent from the SGA elections this year.

"I was disheartened that the ISO did not actively participate in the SGA elections," said Henry Jenkins, chairman of the ISO Public Relations Committee, last week. "But I felt the spirit of the ISO was there anyway in the people who did choose to run (for office without an official backing of the organization)."

Renee Stewart Goodspeed, another member of the party's Executive Board, said she held a similar belief. "The ISO is not dead, it's just hibernating," she said. "We did get a lot of people elected, but we had no long range goals and a lot of unorganization."

Support came early for the party that promised to make the SGA more responsive to the needs of all students—not just an elite few whose actions and decisions were allegedly serving self interests.

Some 150 students and administrators jammed themselves into the classroom where the ISO had its first meeting. Fraternity members, officers and representatives from the Student Government Association and self-avowed independents who had little or no experience in SGA at Georgia State were there for their individual reasons.

At that first meeting, the seven-member Executive Committee denied their organization was anti-Greek. A bulletin indicating otherwise began turning up around campus about that same time and it would return to haunt the new political party in every endeavor.

Former members interviewed still maintain the ISO's original purpose was to fight some proposed changes in the SGA constitution which would have disenfranchised certain members of the student body from participation in their student government.

And about those independent students? Goodspeed said she believes they lacked formal

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Anti-Klan Groups Demonstrate In Park

An anti-Klan coalition protested Thursday in Central City Park what they said was "pro-Klan news coverage" by the Atlanta newspapers. (Staff photo—Sidell Tilghman)

By Bill Maher
Signal Staff Writer

Shouting "The Journal and the Klan work hand in hand," approximately 35 protestors demonstrated in Central City Park last Thursday afternoon against what they called "pro-Klan news coverage" by the *Atlanta Journal* and the *Atlanta Constitution*, and then moved up Marietta Street to the offices of the two newspapers.

The rally, sponsored by the Atlanta Anti-Klan Coalition, was attended by members of the Workers World Party, the National Black Communists Coalition and the Coalition for Black Unity. The protestors attracted little more than curious glances from passers-by until an unidentified chain-wielding man attacked one of the marchers.

John Highbaugh, who gave Atlanta police a New York City address, received facial lacerations before officers could subdue the attacker who was led to a waiting patrol car. Highbaugh, who arrived in Atlanta Thursday morning, agreed to press charges against his assailant.

The protest was aimed at the two newspapers' coverage of the large anti-Klan rally held in Greensboro, N.C. Feb. 2. Demonstrators claimed the newspaper's main comment on the Greensboro rally was expressed in a front page photograph of a large banner which said, "Who Cares."

A spokesman for Atlanta Newspapers, Inc., the parent firm for the two daily papers, said, "We've been picketed by the KKK, and now by the anti-Klan. I guess that means we're doing a good job."

Special Services' Bailey Says Academic Aid Is Available

By Laura Stone

Helping an education become a reality is the goal of a program at Georgia State University which, in addition to providing services for disabled students, now offers free individually designed academic help for any student.

Special Services, a federally-funded project, can best be described as an "all encompassing service for students," according to Joy Bailey, the project director. "All (students) need to do is come down here."

The professional staff of one academic counselor, one rehabilitation counselor, and a part time counselor for disabled students is available for assistance in areas of personal, vocational and career interests. Additionally, a tutoral service composed of qualified personnel offers free, one-to-one help in any subject, with hours for assistance scheduled "according to the student's needs," said Bailey. "Our quality of tutors is exceptional," she continues, "...most are Dean's List students. If necessary a student needing help can see a tutor every day for every subject." New programs include tutoring for English as a second language and help for "chronic repeaters of the Regent's

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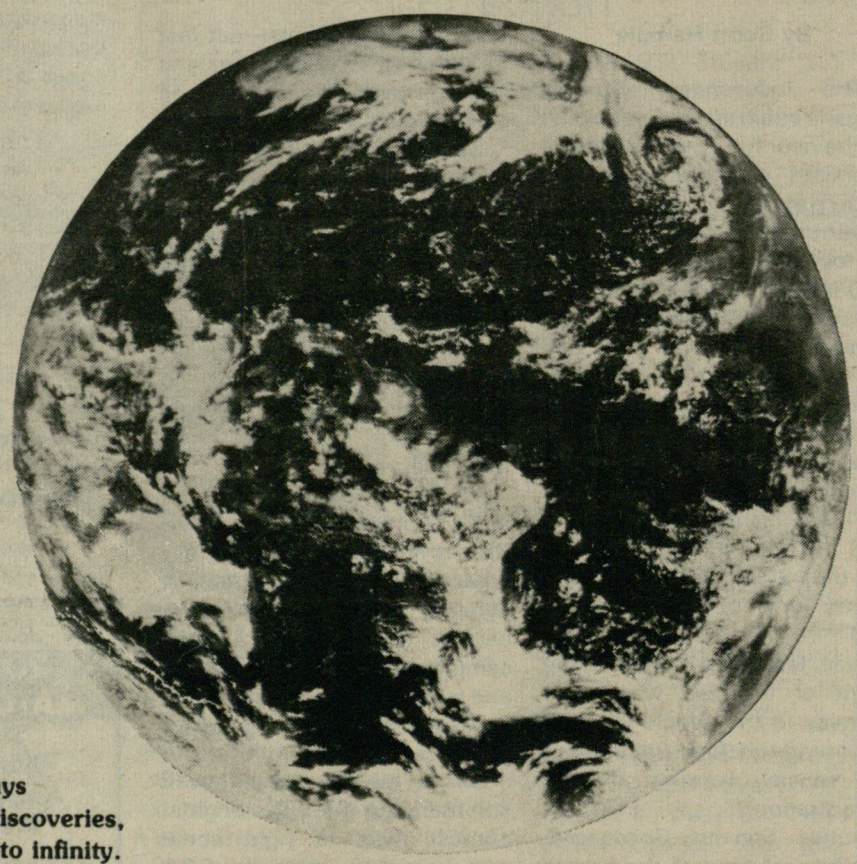
Trips daily to the moon, the stars and beyond.



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Rock's 'Rats' Talk To GSU Students

By Frank Runner

Bob Geldof and Simon Crowe of the Boomtown Rats treated Georgia State University Commercial Music instructor Geoff Parker's Live Entertainment class to a surprise visit and discussion on March 10.

The Irish pair talked about life "on the road" (mostly in the air) and all the work involved in putting on a show.

Geldof described the politics involved in the process of getting a foreign country work permit as being "like a student exchange." Amid speculation on the future of the music business and sources of art, the two explained the purpose and history of the band.

"We rejected the precepts that existed in rock 'n roll up to 1975," Geldof said. "We never had been in bands before this (the Boomtown Rats)." The main vocalist-songwriter of the group also lamented the fact that rock musicians in Ireland don't qualify for artists' tax-exempt status as do traditional musicians and pointed out other discrepancies there.

At the time they visited the Commercial Music class, Geldof and Crowe were still waiting for other members of the group to get U.S. work permits in time for the GSU concert.

'Hibernating' ISO May Return Soon

Cont. from pg. 3

training and/or experience to lead themselves and thus were "overtaxing" the Executive Committee members who were involved in studies and other organizations around campus.

"A lot of people (executive board members) got tired. Our grades suffered and some of us took last quarter off. The organization fell to the wayside," she added.

Carol Weinstein, who along with Goodspeed was elected to the SGA Freshman Council with the ISO's help, agreed with her colleagues but also blamed student apathy for not fully supporting the new political party.

"When your average student is 27-years-old and working, naturally they are not going to be interested," she said. A lot of people showed up at the first meeting but I believe they felt they couldn't keep their independence and belong to a political organization at the same time."

Weinstein also believes the ISO was borne out of hostility towards the SGA and that hostility doomed the organization at its outset. She said she still views herself as an independent—adding enough diversity to the predominant Greek ideology in student government.

Walter Reeves, a former ISO member who blames the Executive Committee for the organization's failure, however, said he feels the SGA is just as isolated as before and accuses the Executive Committee with using the organization as "stepping stones" for their own personal gains.

Seven ISO members indeed are serving in various capacities within the SGA, but just as many were appointed as elected to their respective offices. Greeks, said Jenkins, can no longer count on block voting in student government decisions and, he added, those who charged the Executive Committee with opportunism were only "just biting into sour grapes."

Goodspeed was unsure when the ISO would awaken from hibernation but promised better planning and leadership, and a greater diversity of viewpoints in student government.

Thomas

Cont. from pg. 1

Zubay said the committee would first decide on the criteria for choosing a new dean, and would decide how and where to advertise for applicants.

He said the committee would screen the applicants and make a recommendation to the university. The recommendation would then go to the University System of Georgia Board of Regents for final approval.

The members of the committee are: James A. McLean, professor of art; Francis G. Abney, associate professor of political science; Charles S. Frady, associate professor of mathematics; Malcolm A. Murray, professor of geography; Arthur E. Waterman, professor of English; Grady Anderson, professor of counseling and psychiatric services; Evangeline B. Lane, professor of nursing; graduate student Phyllis Cravitz; and GSU Student Government Association Executive Vice President Marc DeLamater.

GSU Selected for Low Fees

Cont. from pg. 2

submit to all the university's colleges.

"Can we do a little work on getting the same look or message on all our ads?" Edmund Hughes, vice president of urban affairs and task force head asked.

The 10-member group agreed that the university needs a package that would give an overall view of the school as opposed to the individual folios distributed by the colleges and the GSU viewbook, which is usually not sent out along with the folios.

They will be striving to modernize the advertising logo by "going for color photos" and varying the layout design for the package year by year, according to Lindsey.

"I think it's time we look as good or better as Emory," he said.

The Coca-Cola study revealed that high school counselors did not inform their students about GSU.

The study said: "The attitude among these respondents (high schoolers) was that the counselors were not interested in them, even if they were honor roll students. They felt left out and passed over by the counselors, in favor of students who were applying to prestigious schools which might enhance the high school's reputation."

The study also reported that many young people chose GSU because its tuition is lower than other schools and because of its reputation as a fine business and journalism school. In addition, the presence of many people who are working at their careers and continuing their education tends to provide a better academic atmosphere, the incoming students said in the study.

SGA

Cont. from pg. 1

A comprehensive study of a health service fee prepared by the SGA Institutional Affairs Committee was passed after the recommendations it made were deleted. The committee will continue its study and will present new information to the SGA, also at the April 16 meeting.

"For two dollars, students, faculty and staff will get a lot," said committee chairman Michael Wirth. "Presently, there are no emergency or preventive medicine programs at GSU."

The resolution's author, SGA Treasurer Carl Watry, said that the creation of a health fee is not in the best interest of GSU's student body.

The SGA also passed a resolution asking the university to change its policy on "incomplete" grades to allow four quarters to make up the "I" rather than the three quarters now allowed.

The Student Activity Fee

Active Students: Yes

Cont. from pg. 1

$2 increase was knowledgeable about the fee usage, participated in extra-curricular activities, was single, white, younger than those opposed to the increase, had a higher average income, worked part time and took over 11 quarter hours.

Of those against an increase, the survey showed, the average student was less knowledgeable about how the fee is used, took less than 10 quarter hours, was married or engaged, worked full time, was 23 or older and was a member of a minority group.

"It would seem people who favor the increase know how the fee is used," said Smith in an interview Wednesday regarding the study, saying also that her impression was a $2 fee was not greatly opposed and would probably be accepted if necessary by those against it. The study showed that 63.6 percent of students knowledgeable of the fee's usage favored a $2 increase.

"We expected more negative answers," said Anderson, who agreed there is no strong opposition to a $2 increase. Anderson also said they are "about 94 percent confident" that the survey represents an accurate view of the student body. Bellenger agreed the accuracy of the survey is probably high, saying it had "no major flaws" and is "as good as any survey."

Student Government Association President John Knapp said he was surprised at the support the fee increase received in the survey, and said he was pleased because without an increase, programs may have to be cut back in 1981.

"At 15 percent inflation, something has to be cut," Knapp said. "Most students are mature enough to realize we need the increase," he added.

SGA president-elect Robin Messer said an increase in the activity fee may be necessary, but she declined to comment on the survey until she has studied it.

Program Cuts Coming

Cont. from pg.1

committee to aid programs going over-budget during the 1980 fiscal year, and that the committee should audit all student programs annually.

The report said programs will probably not be able to operate in 1981 at their current levels without a student fee increase, due to inflation, but because of the recovered money and discussion of an athletic/health fee, a request for a fee increase should not be made until the programs and budgets are studied further.

Eleven programs, including the Drill Team, the GSU Review and CCTV were listed in the report for "discussion purposes" with regard to cutting or elimination of funds to them. In a telephone interview Wednesday, Baggett explained that the 11 programs were only being discussed at this point, and no decisions have been made concerning decreased or eliminated funding to any of them.

Baggett said he tentatively favors continuing funds to CCTV so it can complete its conversion from black and white to color programing. The student-run closed circuit television station is funded from the Dean of Students' budget, but $10,000 from the activity fee was allocated this year so it could buy color television equipment.

CCTV News Director J. E. Cummings confirmed that the station is "only part way to color" and additional finance will be needed to convert to complete operation.

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Cindy Wall, *Editor*

Deborah Matthews, *Associate Editor*

Henry Jenkins III

Organize for Anarchy

If a camel is a horse designed by a committee, than a Pushme-Pullyu is what a coalition might produce given the same project: a multi-headed beast which pulls in many different directions at same time and never gets anyplace at all. This is particularly an apt description of the coalition of 30,000 persons representing groups ranging from the usual pack of Marxist-Maoist-Magombist radicals to the more exotic Vegetarians for Peace and Mothers Against War which marched on the nation's capital several weeks ago to protest Carter's draft proposal.

On the surface, the march was a pure 1960s Woodstock Nation nostalgia trip. I had raced to get there directly from the National Airport and was almost convinced the plane had passed through a time warp. My first impressions were of a group of barefoot 20-year-olds in torn gypsy clothes, rainbow headbands and flowers painted on their faces playing ring-around-the-rosies on the front lawn of the Capitol, and of a long-haired young man waving a peace symbol at a statue of Thomas Jefferson standing stern and unsurprised in the rotunda. A young couple in red, white and blue stars-and-stripes-forever jumpers were making passionate love on a blanket as protest signs drifted in the rough winds over their heads. The "Army of Peace" came marching down Pennsylvania Avenue chanting "Hell No, We Won't Go, We Won't Fight for Texaco!" Many of the speakers were candidates for counter-culture American Express commercials: Father Sloan Coffin, Ralph Abernathy, David Dellinger, Bela Abzug and survivors of all the big massacres and conspiracy trials. Peter Yaro, of Peter, Paul and Mary, sang "Blowing' in the Wind" as a gale sent the protestors chasing frantically after their signs and hats like refugees from a Keystone Kops comedy. Even the police, mostly too young to have enjoyed the fun of smashing open heads in Chicago, seemed to be on a '60s nostalgia kick; they brought out all sorts of nifty toys—riot buses, tear gas guns, even a pack of German shepherds that looked so hungry they'd just as soon tear your face off as smile at you. But the march remained peaceful, except for the disturbances of a pack of crew-cut crazies—Moonies actually—in blue sky jackets who kept contending "You're only going to hear one side here today!" The would-be hippies gave the cops handfuls of flowers as much for the sake of tradition as anything else. And a good time was had by all.

But, underneath the '60s day-glo paint lies a heart that was pure '70s narcism. The "Army of Peace" had 30,000 generals and no foot soldiers. At one point, Bella Abzug was crusading for feminism, struggling to be heard over the Moonies while behind me, the Revolutionary Communist Party was chanting "Fuck the elephants, fuck the asses, build the party of the working classes" and another group boldly proclaimed "Organize for Anarchy". It was the 20th century's answer to the Tower of Babel. Everyone there was talking about the coming revolution but unless they can reach some kind of tactical agreement, the most radical thing they can hope to stage is a good weenie roast over the blazing ROTC building. The common enemy seems to be things that are big. The libertarians opposed big government but like big business; the communists opposed big business through the use of big government; the anarchists opposed anything big and spent most of their time getting small on miscellaneous illegal substances. Each cause publishes its own newsletter to which you can subscribe for roughly the same price as subscribing to the *Wall Street Journal*! Socialism has become big business, what with concessions on buttons, flags, t-shirts, magazines, ribbons, and bumper stickers. There were more vendors at the march than at the Ringling Brothers Circus, which the affiar so dramatically resembled. Unfortunately, not every political messiah had enough followers to satisfy their heavy-duty egomania; one poor man was standing in the middle of an empty field by himself shouting into a megaphone—"Let's get a chant going over here. I need 25 people, just 25 people"; but nobody noticed him and he walked away neglected.

To their credit, the group did seem seriously concerned about doing something against the draft and that is, after all, the main

See Organize pg. 8

ISO: No Exception

CINDY WALL

Editor

Independent political parties have always experienced difficulties in the American political arena.

The Independent Student Organization at Georgia State University was no exception to this rule.

Formed as a means of organizing the independent students on campus in order to gain better representation in student government, the group began to fall apart at the close of the Freshman elections.

According to some members of the ISO, the organization is trying to make a comeback. In order for it to do so, those involved need to take a hard look at it and the reasons for its existence.

As one of the group's founding leaders stated, the group realized its need to discuss its purpose, but never agreed on the final wording.

This wording is important in the continuance of any group. It makes the difference between a here-one-day-and-gone-the-next-day organization and a group that will stand on its own.

The ISO could reach that latter point, but it will mean a lot of work. It will mean a lot of work from a lot of people—not just from the people at the front. And, it will mean the group must be united and striving toward a common goal.

The reason most independent parties have failed in the American system of politics is that they are too issue-oriented. Organizations that are formed to fight back at specific issues fade out once the issues are dead and buried. Or, they fade when they lose at the polls and can not keep the momentum up for "four more years."

The ISO was formed at the height of campus controversy at GSU. There was dissatisfaction with SGA representation, tastes of the "Lyceum conflicts" still hung in the air, and there was much opposition to the changes going on at WRAS-FM.

When the *Signal* tried to talk with those students last week who initiated the organization, the reaction seemed to be, "I don't want to talk about it."

They did not want to see their efforts considered a failure. In order to determine their success or failure, you first have to define the terms.

If you look at it from the standpoint of whether or not their immediate goals were satisfied, you might say they failed.

But if you look at it with the idea that they gained some positions in the SGA and showed the independent students that they can take a bigger part in campus politics, then you'd have to say they succeeded.

I believe they accomplished that part of their goal, but, perhaps best of all, they showed that the GSU campus isn't as apathetic as it is often made to seem.

The ISO has potential, but the leadership needs to point in a more definite direction. It needs to be capable of standing on its own in times of relative calm as well as in times of controversy. Without a definite purpose behind it, the ISO will probably have a short-lived future.

Serves 'Em Right

DEBORAH MATTHEWS

Associate Editor

The Atlanta Journal reported Sunday that "the Board of Regents will consider a proposal this week to increase college tuition 17 percent per quarter for state residents and 35 percent for out-of-state students."

I expect the tuition rise will receive a green light form the 15-member board in some form if not the entire 17 percent. I was in the Georgia State Senate chambers when they were voting on the 1980 budget. While the legislators cannot tell the regents how to spend their money they can and indeed did tell the regents that a portion of their source of funding was to be an increase in tuition to be paid by each and every student.

The aim is for students to be financially responsible for 25 percent of their education with the state picking up the rest. However, students have been getting by cheaply and only supporting about 19 percent of their educational expenses.

After the way students complained last year when tuition went up 5 percent for residents and 10 percent for non-residents I can imagine that the levels of complaining will hit an all-time high here on the concrete campus.

But it serves 'em right. I am of the no-vote, no-voice school of thought. The possibility of the legislators' mandate for a tuition increase was publicized by the media last winter. How many of those students whose budgets are already stretched beyond their capacities took the time and energy to contact their representatives and make their voices known? I suspect the number is slim to none.

Good communications in a university that has all of the student body living off-campus becomes difficult if not impossible.

It becomes the students' responsibility to know how to obtain information that affects them.

Currently the policy on finishing incompletes is that the work must be completed within the next three quarters the student is enrolled. There is a proposed change that would require the incomplete to be finished by the next calendar year. For example, if a student takes an imcomplete for a class this quarter and does not attend class or do the work to change the grade during the summer quarter, their transcript will show an F for the class. There have been various meetings and hearings held this proposal and the student response has been virtually nonexistent.

I do not think that a 17 percent tuition increase is needed. First I would like to see some careful examining of present spending and programs. The raise in tuition will present financial problems causing many students to either revise (again) their resources or perhaps even drop out of school altogether.

My sympathy for students who will be paying the increase and being required to finish incompletes within the next quarter is low. Sure it is conceivable that even if people had stepped forward and voiced their opinions that the decisions would have gone the way they did. A lack of voices to the opposite just insures that.

Letters

Creationism Controversy

Editors:

It seems to me that Craig Morris completely missed the point of John Hightower's editorial concerning the Georgia House debate of evolution vs. creation. As I read the editorial, Mr. Hightower was successfully, in my opinion, showing why creation should be presented along with evolution in the schools. He showed that the theory of creation is, in fact, a realistic theory and just as valid as the theory of evolution. Mr. Morris, on the other hand, seems much too eager to show off his knowledge of science, and not at all eager to allow an opinion other than his own to be heard. In his letter, he refers to creation as a "pseudo-theory" not worthy, it would seem, of even a moment's consideration. I would prefer to consider the theory of creation a valid, intelligent theory, and Mr. Morris a pseudo-intellectual. A true intellectual has considerably more toleration of opinions that are not his own, and the persons who hold those opinions.

Maybe I speak too rashly. I draw on my own experience in the Georgia school system, where my own beliefs were ignored while I was forced to learn the scientific data supporting the theory of evolution. This is not an issue where one theory brings church into the public schools and the other does not. When evolution is taught, the word "creation" enters the student's mind automatically, if not only because of the controversy that has surrounded the two since Darwin's time. And because the teaching of evolution alone is offensive to many students, one might say that religion has already been in the schools for years. Both theories can and should be taught together, and by not referring to the creative force by any specific name, no religion will be offended.

I support the *Signal* and Mr. Hightower for printing his editorial, and hope to see more of his work in future issues.

Sincerely,
Leza Young

The Signal *welcomes your letters. Letters may be deposited in any of the eight* Signal *letter boxes located around campus or sent to:* Signal *"Letters," Box 695, University Plaza, 30303. Our phone number is 658-2242. All letters must be signed, legible and submitted no later than 11:30 a.m. every Thursday.*

Lab Suggestions

Editors:

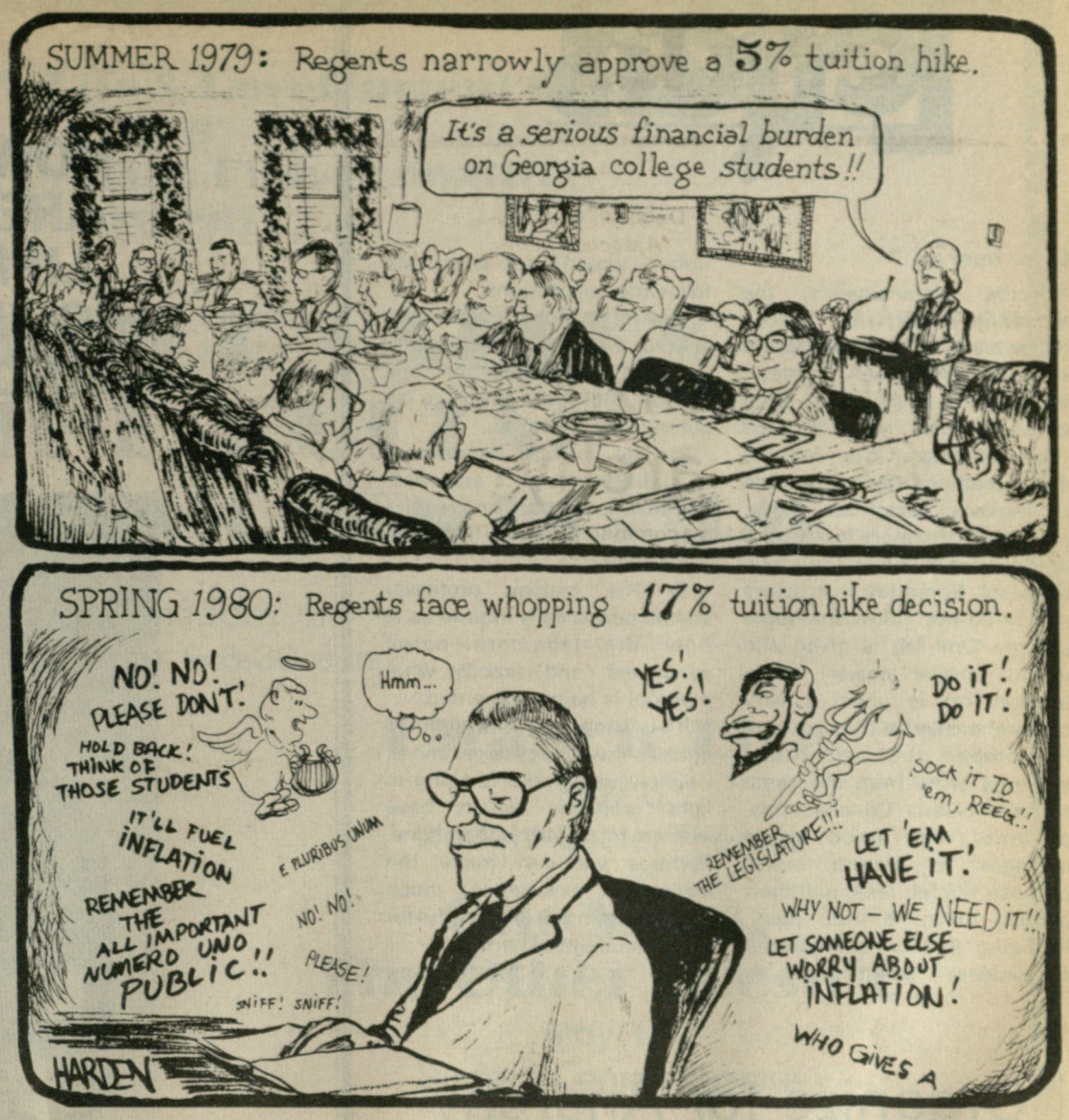
I have been enrolled as a full time student here at GSU for two years now. I can honestly say that I have thoroughly enjoyed the learning experience. In my opinion GSU is five to 10 years ahead of its time! It provides opportunities for all students to learn and grow in their college experience.

I am a biology major here at GSU, and I must again admit that I am thoroughly impressed with the biology department as a whole as far as their standards and instructors are concerned, however, there is one particular problem that I (and many other students) have encountered in regard to the biology laboratories.

Ideally, the laboratory is designed to provide the student with practical hands-on experience to reinforce the

See Letters **pg. 8**

Don Harden

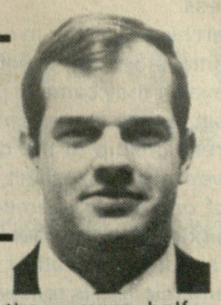

SUMMER 1979: Regents narrowly approve a 5% tuition hike.
It's a serious financial burden on Georgia college students!!
SPRING 1980: Regents face whopping 17% tuition hike decision.
NO! NO! PLEASE DON'T!
HOLD BACK! THINK OF THOSE STUDENTS
IT'LL FUEL INFLATION
REMEMBER THE ALL IMPORTANT NUMERO UNO PUBLIC!!
E PLURIBUS UNUM
NO! NO!
PLEASE!
SNIFF! SNIFF!
Hmm...
YES! YES!
DO IT! DO IT!
SOCK IT TO 'em, REEG!!
REMEMBER THE LEGISLATURE!!!
LET 'EM HAVE IT.
WHY NOT – WE NEED IT!!
LET SOMEONE ELSE WORRY ABOUT INFLATION!
WHO GIVES A
HARDEN

Guest Column

The Anger Mystique

Jack H. Sanders

GSU Graduate



On March 4, an article published in the *Signal* stated that filmmaker Kenneth Anger's film *Scorpio Rising* "dealt with the Hell's Angels." It is interesting that a motorcycle gang with mystique should so easily and readily be linked to the name of a filmmaker with mystique. Of course, *Scorpio Rising* is not about the Hell's Angels, but the oversight is understandable. And when mistakes are justified the question to ask is WHY?

The answer, perhaps, lies in what could be called "The Anger Mystique." Mystique is defined as any body of attitudes, opinions, or ideas that become associated with a person or thing, etc. and give it a superhuman or mystical status. Now in order for there to be a mystique there must first be a myth; and myths, rumors, half-truths and lies have surrounded Kenneth Anger and his films for three decades.

For example: (1). Thinking he could fly, the boy originally considered for Lucifer in *Lucifer Rising* jumped off a roof and dies. (2). Bobby Beausoleil, next chosen for the role, stole some footage of *Lucifer Rising* (and Anger's truck). Shortly thereafter the truck broke down in front of the infamous Spahn Ranch and Beausoleil was quickly adopted by Manson's "Family." (3). When the film *Lucifer Rising* finally premiered, a church across from the theatre caught fire. (4). Among Kenneth Anger's private collection of photographs are death scenes of Jayne Mansfield and James Dean.

Illustrating the nature of "The Anger Mystique," the above examples are partially true/partially false; in short, they are ambiguous. Ambiguity is always good for mystique because it results in curiosity. What kind of film could cause a church to burn to the ground? More importantly, what kind of man could make such a film? So, for many, viewing Kenneth Anger's films become a sort of voyeuristic experience. Through the barrage of symbolism one secretly hopes to get a glimpse of the man behind the myth.

This symbolism, like ambiguity, is good for mystique. And while the symbolism is obscure to some, it is the obscurity of a veil, not of a brick wall. This is due to the fact that Anger is not a surrealist who puts blind faith in his own dream images and trusts those dreams to mean something to others. Employing predominantly archetypal symbols, the films are capable of being viewed at a poetic as well as an occult level. As *Scorpio Rising* reveals, Anger is both Magus and Poet.

Scorpio Rising is a reflection of the last death rattles of the Age of Pisces which entails, according to Anger, the decline of "2,000 years of guilt." However, it is as much a sonnet to an ex-Marine named "Scorpio" as anything—"Scorpio" wakes up, gets out of bed (*Scorpio Rising*), gets high, goes out and raises hell.

But it is the effect, not the plot, which needs to be understood in Anger's films. For Anger, "Making a movie is casting a spell." His films are attempts to conjure the primal forces which, visually released, are designed to have the effect of casting a

See Anger **pg. 8**

signal

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Letters

Cont. from pg. 7

lectures. Unfortunately, the laboratories in the biology department do not provide the students with their money's worth. The instructors often times do not have a good understanding of the material, and sometimes they are not able to answer questions. Also, individual laboratory instructors are allowed to design their own lab tests. Some lab instructors simply do not follow the same pattern. One lab is given one exam, (maybe easier) while another lab is given a very comprehensive, difficult exam. Remember that all these students come from the same lecture class. Consequently, students with good grade averages in lecture suffer because the lab tests pull their grades down a full point. Realizing that critism without constructive suggestions is unfair, I would like to submit the following suggestions:

1) The biology department should *thoroughly* screen the potential lab instructor and require that they teach a lab before they are hired.

2) The biology department should also design a standardized testing program and require that all labs be given the *same* examination.

3) The biology professor should periodically inquire as to how the labs are being conducted, and exactly what material is being presented.

It is not my intention to criticize the biology department, I simply would like to bring to light problems which have existed for quite a long time. Perhaps we can make the laboratory experience much more meaningful and helpful for future students. Thank you.

John Colang

Organize for Anarchy

Cont. from pg. 6

reason they had gathered together. They just decided to have a good time while they were at it. Who can blame them? A pot party is more fun than a funeral and there's no evidence that long-faces insure political effectiveness.

More than 30,000 people marching together in our apathetic cause would demonstrate a remarkable degree of discontent against the president's policy—even if they came in party hats or bunny costumes. But a great deal of time was spent discussing issues which bore little direct relationship to the draft and on these points, there was not even mutual respect, much less general agreement. Members of one group seemed to always refuse to listen to others who might be "dangerous revisionist" boneheads and actively, rudely shouted each other down. Until this petty egotism and crass commercialism is removed from the political climate or at least better controlled, until some broader tactical consensus is achieved, it is difficult to believe that the type of substantive changes in our society we would all like to see will come about. Until then, revolution will be the disco of American politics—a highly trendy topic of discussion but little else.

—Anger—

Cont. from pg. 7

spell on the audience. Audiences, however, for the most part, prefer witnessing to possession, and while there is no problem in accepting a filmmaker as intellectual giant playing head games on celluloid, there are reservations concerning the filmmaker as Occultist.

This vague uneasiness concerning the occult certainly is the single most important factor of "The Anger Mystique." But if Anger is diabolical it isn't evident from his films. There is nothing evil in expressing beauty and sharing it with others. If occult symbolism is the root of the misunderstanding, it would be wise to gain some knowledge of the subject before generalizations are made.

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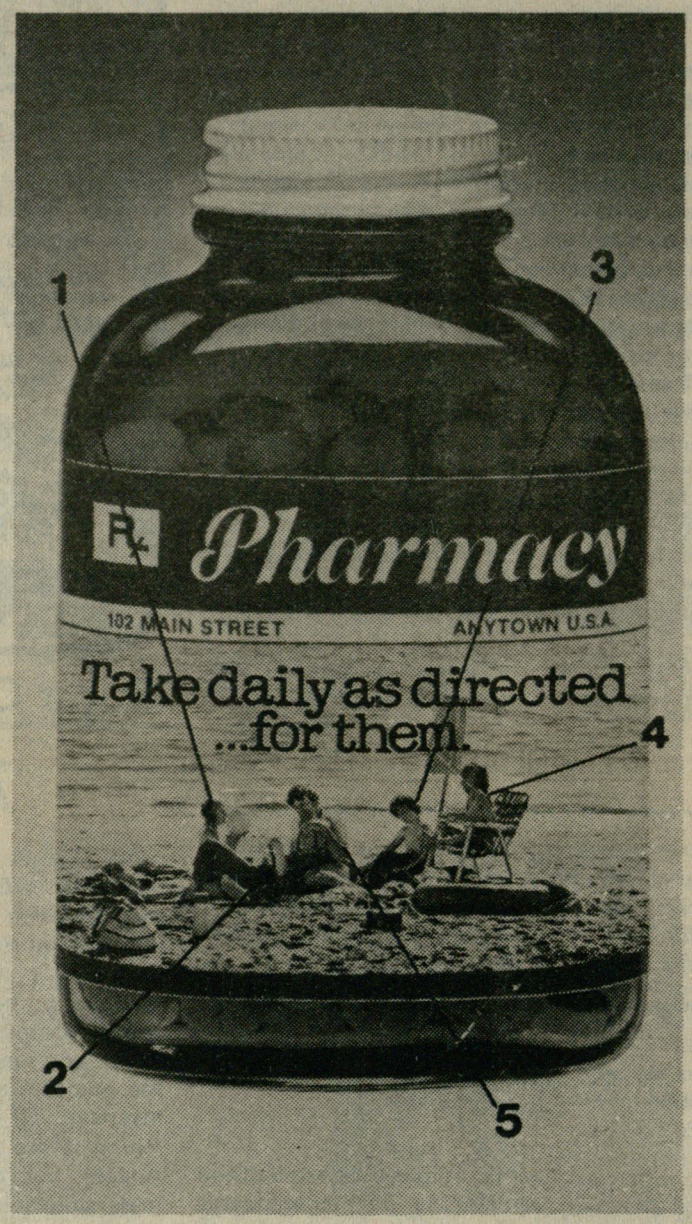

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Persona
April 24
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Two Women
May 1
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I Want to Live
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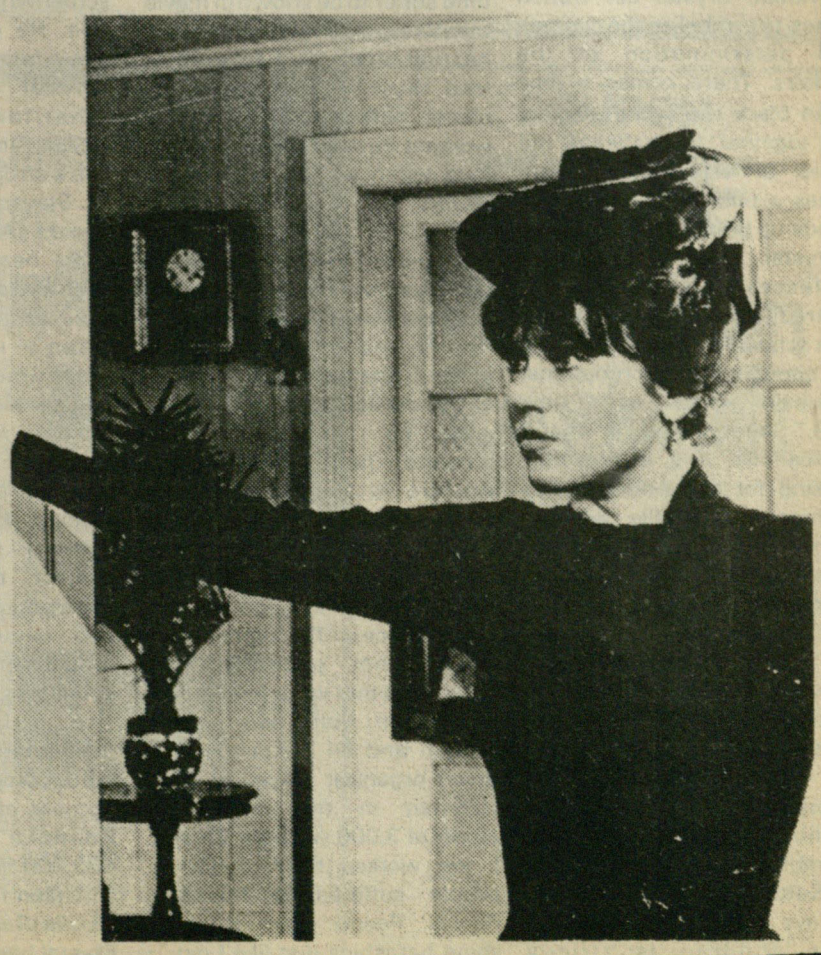


A Doll's House

An Interview with Crystal Lee Sutton

Fact and Fiction

Crystal Lee Sutton Insists She Is Not "Norma Rae"

By Anicia Lane

"I wanted a union movie made of my life. They made it into a Hollywood movie playing up sex and violence. They didn't tell my story. They used it."—Crystal Lee Sutton, the real "Norma Rae," *Atlanta Constitution*, June 10, 1979.

There once was a union maid
Who never was afraid
Of guards and ginks and company finks
Or deputy sheriffs that made the raid.

She went to the union hall
When the meeting, it was called...
When the company boys came 'round,
She always stood her ground.

"Oh, you can't scare me. I'm stickin' with the union.
I'm stickin' with the union
Til the day I die!"
—UNION MAID, c. 1947, Woody Guthrie

"We all know how rare it is for a socially conscious, pro-union film to be produced and distributed by Hollywood," said Coretta Scott King as she introduced Crystal Lee Sutton to an estimated 800 persons Thursday, March 20 in the Urban Life Auditorium. Ms. King continued, "Throughout history, a number of unique individuals such as Joe Hill and Mother Jones have emerged from the rank and file of the labor movement to symbolize the solidarity of the working people. Today, more than any other individual, Crystal Lee Sutton comes to symbolize the courage and determination of the workers. There comes a time when black and white workers join together to challenge the forces of exploitation. There comes a time when somebody stands up and says, 'Enough!'"

Crystal Lee Sutton, who confesses to having been "scared to give a book report in high school," is a celebrity who has appeared on such national television shows as "Prime Time," interviewed in major publications, and is presently working for the Amalgamated Clothing and Textile Workers union as a speaker and representative. Sponsored by Georgia State University's Labor Studies Students' Association, the 39-year-old mill worker appeared relaxed in front of the sympathetic crowd who had come to hear the "real" Norma Rae discuss life in a textile factory and her attempts to unionize the workers. Any resemblance between Crystal Lee Sutton and Sally Fields who portrays the divorced mother of three children is strictly coincidence. Sally Fields did a nice job "putting on" a Southernish accent and is generally pretty believable as a working-class woman, although at times she resorts to her old Gidget/Flying Nun perkiness. Crystal Lee Sutton, on the other hand, isn't a cute featherweight. Nor is she a gullible push-over, easily manipulated by men (as Norma Rae often is until she finally asserts herself toward the end of the movie), or ignorant. She is highly articulate, and possesses a refreshing directness when responding to questions from the audience.

After the movie was over, Crystal Lee Sutton strode to the podium as comfortable in her surroundings as if she were back home in Roanoke Rapids, North Carolina working at one of her fifty looms. "I want you to know something," she said thrusting her hands in the pockets of her wine-colored blazer with a big pink button on the lapel that read DON'T SLEEP WITH J.P. STEVENS. "Norma Rae was a weaver with one machine. Most weavers have anywhere from fifty to seventy-five looms. If someone's out, you have to double-up. And if you thought the noise was loud, that movie was cut down twenty time softer to be shown in movie theaters. (The noise) causes hearing problems. I know I talk loud 'cause I've worked in textile plants before, and all textile workers have a tendency to talk loud when we get outside the factory."

Sutton contends that Twentieth Century-Fox would not give her the script rights because she wanted it to be a "good, educational union movie." She feels that the focus of the movie should have been more on her attempts to unionize her fellow textile workers at the J.P. Stevens plant in Roanoke Rapids, North Carolina, and less emphasis placed on her sex life. "You can always see Norma Rae and sex and violence on TV. I wanted it to show other people, other organizers that were involved. It took more than two people (Sutton and Eli Zivkovitch, the union organizer played by Ron Liebman in the movie) to organize 3,000 workers. Eli and I, we worked hard. A lot of people suffered in Roanoke Rapids. People went through some hardships just like I did."

***This* is Crystal Lee Sutton, as she appeared at GeorgiaState three weeks ago. She is surrounded on either side by Ron Underwood of the United Auto Workers and Wanda Wingo of the Labor Studies Student Association.**

Why *did* Hollywood produce a film about Southern mill workers? Director Martin Ritt hired a couple of professional screenwriters to pen *Norma Rae.* He got the idea for the movie from Henry P. Leifermann's "Crystal Lee: A Woman of Inheritance" (Macmillian, 1975), an account of Crystal Lee's struggle to unionize the J. P. Stevens plant in Roanoke Rapids. Although Ritt boasted some heavy liberal credentials such as *Sounder, The Front,* and *Conrack,* Crystal Lee simply wasn't impressed. In the meantime, Barbara Kopple whose documentary about coal miners, *Harlan County USA* racked up an Academy Award, had expressed an interest in making a film about the J.P. Stevens struggle. A boycott against the second largest textile manufacturer in the U.S. had begun in 1973 which brought the deplorable working conditions of the mill workers to the public's attention. (Leifermann, a free-lance writer who compiled the true-story account of Crystal Lee's life in Roanoke Rapids, received $35,000 film rights to the book.

"I didn't get any money from *Norma Rae* or the book," said Crystal Lee brushing back a lock of the thick, brown hair that hangs down her back. Her eyes are rimmed with dark circles, and lines are etched on the corners of her mouth. She appeared tired, but not haggard. An almost missionary zeal seemed to buoy her spirits and fuel her through the long evening of tedious, sometimes dumb, and often technical questions about unionizing workers. "I'm not appealing for people to come see the movie," she continued, "but since people do like it, and it is the best pro-union movie that's ever been made, I'm trying to tell it like it *really* is: that the working conditions in the mills are much worse (than what the film depicts)." Crystal Lee feels strongly about *Norma Rae,* not because it's based on her life, but because it "teaches people about unions. For that, I'm thankful," she said.

Norma Rae could have been a stonger film, strong enough to politicize the American public to support the J.P. Stevens boycott, strong enough to awaken public consciousness to poor working conditions for mill workers, strong enough to show how tough it is to unionize workers in the South, a region of the country suspicious of unions. *Norma Rae* is not a stronger film because, in the hands of profit-minded Hollywood liberals, it was turned into a love story about a Southern-fried Cinderella who meets The Wizard of Oz. The viewer is led to believe that organizing a textile plant is as easy as falling in love. At the end of the film, Ruben Warshovsky, the union organizer and Norma Rae, the spit-fire girl who gets radicalized, shake hands and part under a sunny, Hollywood blue sky while, in the background, the mill workers are cheering their newfound victory: the union has been voted in by a landslide. If only it were so simple.

Pamela Woywod, an Amalgamated Clothing and Textile Workers Union spokeswoman said, "if two people could've done it, *Norma Rae* would've been a cute story with a Hollywood happy ending. The woman the movie portrayed was much more than that. She was up against terrorizing management. It was a terrible time that she walked into, but she walked into it with her head up, knowing what she was facing. The man who asked her to join him (Eli Zivkovitch, the "real" union organizer) had years of hard campaigning and knew what was ahead of him, too. I wish that it had ended as happily as it did in the movie," she said to the audience after the film. Woywod answered the more technical questions Crystal Lee couldn't

See Sutton pg. 11

This is the features section. In this space each week, there will be one long article or two short articles; at any rate, the stories will be on subjects that do not quite fit into either the news, sports or entertainment sections. The editor is Mark Flanagan, who will draw from the best talents contained within the *Signal* to present stories on interesting topics.

Sutton Explains Views on Unionization

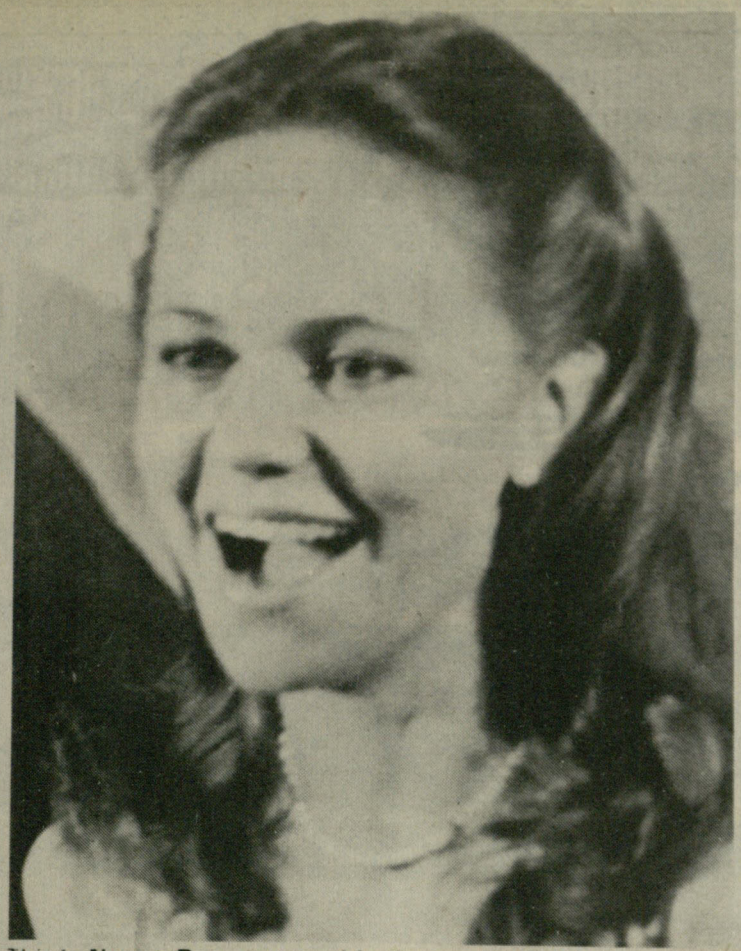
Cont. from pg. 10

answer. "It did not," she continued, explaining the current situation in Roanoke Rapids, from which the incidents in the movie are taken. "They have not obtained a contract at Roanoke Rapids. After five years of negotiating, the company has done nothing but pretend to negotiate. The courts have condemned them for doing so."

Just ask Crystal Lee about J.P. Stevens and their cocky refusals to heed court rulings. She gets bristling mad. "We have a problem with our court systems," she snapped. "The United States government continues to give J.P. Stevens government contracts when they know what the company is doing to their workers. The courts know J. P. Stevens isn't bargaining in good faith!"

She feels that the workers in Roanoke Rapids "have hope. By J.P. Stevens having violated the law so many times, they have to bargain in good faith with our union (ACTWU) even though we don't have a contract," she said. "Recently, J.P. Stevens has been found guilty of unfair bargaining practices in Roanoke Rapids. The court order said they'd take more drastic measures if the company continued that way."

The real Norma Rae is a rightfully angry woman determined to see that other workers aren't exploited by management. The film never gets angry enough though, but seems to keep itself in check lest it appear militant, politicize people too much, or make a political statement. Ritt's movie is strongest when it allows itself to get angry; it's greatest energy comes from an honest depiction of the worker's faces. It is those little touches that redeem *Norma Rae* from wallowing in romantic suds; little touches like cotton lint that flys everywhere in the factory, even landing in clumps on the barbed wire fence that surrounds the plant like a prison yard. Two scenes in particular are superb in their understated simplicity. Norma Rae decides to hold a union meeting—with blacks and whites attending—in her home. One by one, each worker recounts an experience, a tale of horror, working for the company. The faces are those of tired, over-worked and under-paid people, men and women, old and young, black and white. It is a poignant scene sure to elicit the sympathy of even the most hard-boiled businessman. The other high point of *Norma Rae* occurs toward the end of the movie when our heroine defiantly copies the words off a management-posted sign on the bulletin board—a sign flagrantly racist intended to provoke mistrust among the workers to undermine the union's credibility. This scene is based directly on an actual incident.



This **is Norma Rae, portrayed in the movie of that name by Sally Field. She is based on the life of Crystal Lee Sutton, but very loosely indeed.**

"Norma Rae was so angry she wrote UNION on a piece of paper and stood on a table and held it up for all the workers to see," said Crystal Lee. "The movie was based on some events in my life. The first was when she copied that notice off the bulletin board. Another was when she was tearing into management and never told the reasons why she was being terminated. And when she was dragged off to jail (for disorderly conduct), and when she sat down and talked to her children, telling them the story of her life."

It is the "story of her life" that has made a celebrity of an ordinary textile worker. A young man in the audience commented, "There's a delightful quote attributed to you about how you compare yourself with Sally Fields. You said you're tougher and sexier. Is that right?"

"Well, you *see* me!" sassed Crystal Lee, standing tall and throwing back her shoulders. The audience applauded enthusiastically. The young man was referring to the TV show "Prime Time" in which Crystal Lee had been interviewed by Chris Wallace. It was an unforgettable experience for her which she shared with the audience eager for tidbits about Crystal Lee's personal life.

"The way these TV crews work," she explained, leaning on the podium, "they can shoot you talkin' and they can shoot you in a lot of different ways. They cut it and put words in your mouth, making it look like that's what you're saying when you know damn well you never said it. So take it from me—be-*ware*!

Crystal Lee's union involvement began in 1973 when union representative, Eli Zivkovitch, addressed a handful of workers in a black church. The idea of organizing for bettering workers' conditions piqued her interest enough for her to take notes during his talk. Reminiscing about her early involvement with the union, she said, "At first, Eli thought I was a spy put there by the company. After the meeting he asked me for my name and why I was there. I told him I was interested in learning about the union, and I wanted to remember everything he said. He asked me to come by the union office and if I would be on the in-plant organizing committee. I told him I would do anything to help the labor movement."

What really convinced Crystal Lee Sutton that unions were a good thing for workers was seeing her husband's benefits. "He had a union contract with good insurance, vacation pay, good overtime," she said. "My parents had worked in textiles for as long as I can remember. When I was living with (my husband) I would think, well, he's younger than my daddy and my momma, and he's got a whole lot more benefits and makes a lot more money. Eli said the textile workers have a right to work under union contract just like the paper mill workers or the telephone people. He made me a believer."

She's a believer that "unions can only do you good. All management wants is your labor. They care more about their machines than they do about a human being."

The real Norma Rae is a gutsy lady who believes in the strength of workers banding together for bettering their working conditions and pay. She believes in unions. And she isn't afraid to face hostile management, probing TV cameras, or college audiences to get her message out. She'll even tolerate seeing her whole life story—even the spicier sides of it—splashed across the silver screen if it'll move people to support her cause. But what she'd really like to see is an honest movie about mill workers and their working conditions.

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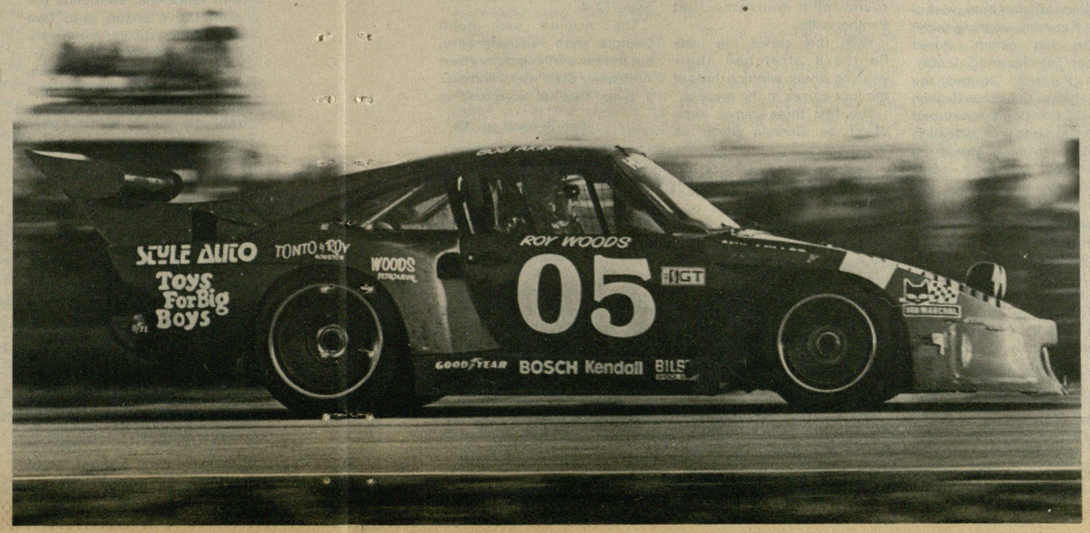
THE 12 HOURS Of SEBRING 1980

There is a town some 550 miles south of Atlanta with an airport that was originally constructed by the military to train pilots for the big one, WW II. As you might expect, it doesn't get much use by the armed forces anymore and today it is used by the town as a private field except for one week a year when the runways host an international endurance race. The Sebring race course is unique because the cars run on the surface laid down in the 1940s and is the roughest stopover for the cars and drivers on their annual tour around the globe. The attention of the drivers is concentrated on keeping pace at average speeds well over 100 MPH but some do stray at one time or another and look at photographers, or gaze up at the sky during the victory celebration and some people's parents would be shocked!

images

PHOTOGRAPHY BY SIDELL TILGHMAN



Panthers Outlast Howard Split a Pair with UNCC

By Keith Albertson
Signal Sports Editor

The Georgia State University baseball team ran its record to 14-9 Saturday by splitting a doubleheader with the University of North Carolina in Charlotte.

GSU won the first game on the strong pitching of Robbie Waits. Waits, normally a relief pitcher, hurled a three-hit shutout as Georgia State won 5-0. Three runs in the third inning and two more in the sixth were all Waits needed to run his record to 4-0.

UNCC won the second game 5-4 by scoring the winning run in the bottom of the seventh and final inning off GSU pitcher Rick Lewis (2-2). GSU had fallen behind early thanks to a four-run third by the 49ers. But the Panthers came back to tie the game with one run in the sixth and two more in the seventh before UNCC won it on their last trip to the plate.

Ga. State 21, Howard 20

They say when the wind is blowing out in Chicago's Wrigley Field, anything can happen. Well the same can now be said for Panther Field after Georgia State University's wild 21-20 win over Howard University in Friday's baseball game.

The three-and-a-half hour game was highlighted by 41 runs, 38 hits, 26 walks, eight lead changes, six pitchers, and five home runs aided by gusty winds blowing out to left field.

Georgia State scored the winning runs in the bottom of the ninth when Brian Hannon's drive over the center fielder's head drove home teammates Jimmy Fowlkes and Don Stanford. GSU entered the ninth three runs down after a three-run homer by Howard's Norman Howard in the top of the inning.

GSU, in addition to running their record to 13-8, set a new single game stolen base record, stealing nine times while being caught only once. Howard is now 11-11.

Due to a shortage of pitchers, both teams had to put non-pitchers on the mound. GSU started with infielder Brent McGuire, following him with regular hurlers Derek Bowles and Rick Lewis, the eventual winner. Howard stuck with starter Tommie Ambrose throughout the eighth, and when the wildness set it, the Bisons used both designated hitter Ron Sledge and third baseman Jerry Davis with little success.

It was Davis's bat, not his arm, that did GSU harm. The muscular third baseman pounded home runs in the third and fourth innings, driving in all five of Howard's runs in those innings.

Georgia State took a 5-0 lead in the opening inning on RBI singles by Carl Buchanan, Kelly Eslinger, and Tim Chastain. Curtis Campbell got the Bisons on the board in the second with a wind-blown homer to left.

The Panthers were leading 6-3 before Davis' second blast tied the game in the fourth. Hannon's first homer of the year, a shot to right field against the wind, then gave GSU a temporary lead at 7-6.

But Howard struck five times in the sixth, driving McGuire from the game with a walk and five singles. Derek Bowles made

See Baseball pg. 15

Panther first baseman Carl Buchanan scoops up a pick-off attempt as Alabama-Birmingham's Keith Conley sneaks back to the bag in action from the Georgia State-UAB doubleheader at Panther Field Wednesday. The Panthers split, taking the first 3-0, and dropping the nightcap 5-3. (Staff photo—Sidell Tilghman)

Though you can't see the bat, Georgia State softball player Jan Sailors here just connected with a Columbus College pitch. The Lady Panthers took two games from Columbus at Panther Field, 7-6 and 15-3. (Staff photo—Sidell Tilghman)

Home Cooking Helps GSU Strengthen Softball Record

By Jeff Hester
Signal Sports Writer

The Georgia State University women's softball team completed another busy week of action Saturday, winning seven of the ten games played between Tuesday and Saturday.

The Panthers opened the week against Columbus College in GSU's first home series, and responded quite well, defeating Columbus in both games by scores of 7-6 and 15-3 respectively.

Defense, which has not been a strong point for the women this season, showed a definite improvement against Columbus. Jan Sailors was on the mound both games and tossed a three-hitter in the second game, which is quite impressive for softball. In holding Columbus to only three runs in the second game, the Lady Panthers gave up their third-lowest run total of the year.

GSU's hard-hitting attack was also impressive against Columbus. Marianne Conley homered, while Pam Fox, Pam Kearney and Terry McCorkle tripled in the series.

Friday, the Lady Panthers took on North Georgia College and Armstrong State College in a round-robin tournament at Panthersville.

With this series the Lady Panthers stretched their winning streak, winning three of the four games in the process.

The first three games were swept by Georgia State, as North Georgia fell by scores of 19-7 and 16-7, and Armstrong State fell 12-10 in extra innings. A tired GSU squad bowed out in the final game to Armstrong State 12-4.

The victories over North Georgia were relatively easy, but the extra-inning victory over Armstrong State was a win over a team that is, according to

See Softball pg. 16

Rose Picked by USF

After reaching the Final Four for the second time this season, Lee Rose is returning to the Sun Belt Conference

Rose, who took Purdue to a third place finish in the NCAA basketball tournament this year, has accepted the head coaching job with the University of South Florida.

Rose coached the University of North Carolina in Charlotte, another Sun Belt team, to the NCAA Final Four in 1977. He joined Purdue for the '78-79 season after three years at the helm of UNCC.

Rose's reported salary from South Florida will equal the $41,000 annually he earned at Purdue, but outside interests, including a $10,000 pledge from New York Yankees' owner George Steinbrenner, will supposedly boost Rose's annual earnings to nearly $86,000.

Rose listed his reasons of taking the job at South Florida as the climate, the "new Sun Belt Conference," and relatives living in the Tampa area.

TENNIS

Panthers Trampled by Tech, Bounce Back Against Howard

By Tony Trexler
Signal Sports Writer

The Georgia State University men's tennis team topped off a full week of action by taking all three doubles matches in capturing a 7-2 win over Howard University Thursday at the Indian Creek Courts.

GSU took the No. 1 doubles by default. Brett Harte and Tom Lindberg won the first set, 7-5 before Howard's George Martin-Deward Cruzat team defaulted.

In the other two doubles matches, No. 2 team John Brock-Steve Hanke beat Robert Johnson-Lane Williams, 6-3, 7-5, while No. 3 team David Ables-Mike Shannon defeated Victor Bryon-Mark Chisholm, 6-4, 6-2.

In singles play, Lindberg continued his mastery by knocking off Johnson, 6-1, 7-5. The match was not as close as the score indicated.

No. 3 Shannon had his hands full in his match which went down to the final point. He came out on top by winning the tie-breaker 5-4 and the match, 4-6, 6-3, 7-6 over Cruzat.

Brock used his net game to easily defeat Williams, 6-1, 6-3, in No. 6 singles play.

No. 1 Harte had the other Panther win, 6-2, 6-4 over Martin.

Biff Lloyd and Hanke were the only Panthers to lose, but their matches were close, as Bryon hung on to beat Lloyd, 7-5, 6-4, while Chisholm outlasted Hanke, 7-6, 6-4.

Coach Francis Bridges blamed some of the loss to Georgia Tech last Wednesday on himself.

"We just came off a tough match against New Orleans the day before," Bridges said, "and it took a lot out of the guys. It was a coaching mistake of scheduling two tough matches in a row."

In the Tech loss, Lindberg won the first set, 6-4, but Peter Cole came back to take the next two, 6-0, 6-2.

The No. 4 singles match also went three sets. GSU's Shannon lost 6-1, 0-6, 3-6 to Steve Shullor.

Shullor and his doubles partner, Cole, defeated Harte and Lindberg, 6-4, 0-6, 7-5 in the No. 1 doubles.

The Panthers may well have been out of gas after losing a tough match, 5-4, to Sun Belt Conference foe, the University of New Orleans, Tuesday. Six of the matches went three sets.

GSU took three of the six singles, including a default in the No. 1 singles.

No. 2 Lindberg and No. 4 Shannon won their matches, 6-7, 6-2, 6-1, and 1-6, 6-4, 7-6, respectively. For Lindberg, it was his fifteenth victory of the year.

The other GSU victory came from the Harte-Lindberg doubles team which won, 6-3, 4-6, 6-4.

Other matches that went three sets were No. 3 singles, No. 6 singles, and No. 3 doubles.

In the singles, No. 3 Ables lost to Barry Bindelgless, 6-2, 3-6, 4-6, and No. 6 Lloyd lost a close 6-1, 3-6, 6-7 match to Perry Bemar.

Ables and Shannon could not do much in the third set and were defeated by Bemar and Robert Rangel, 6-7, 6-4, 1-6.

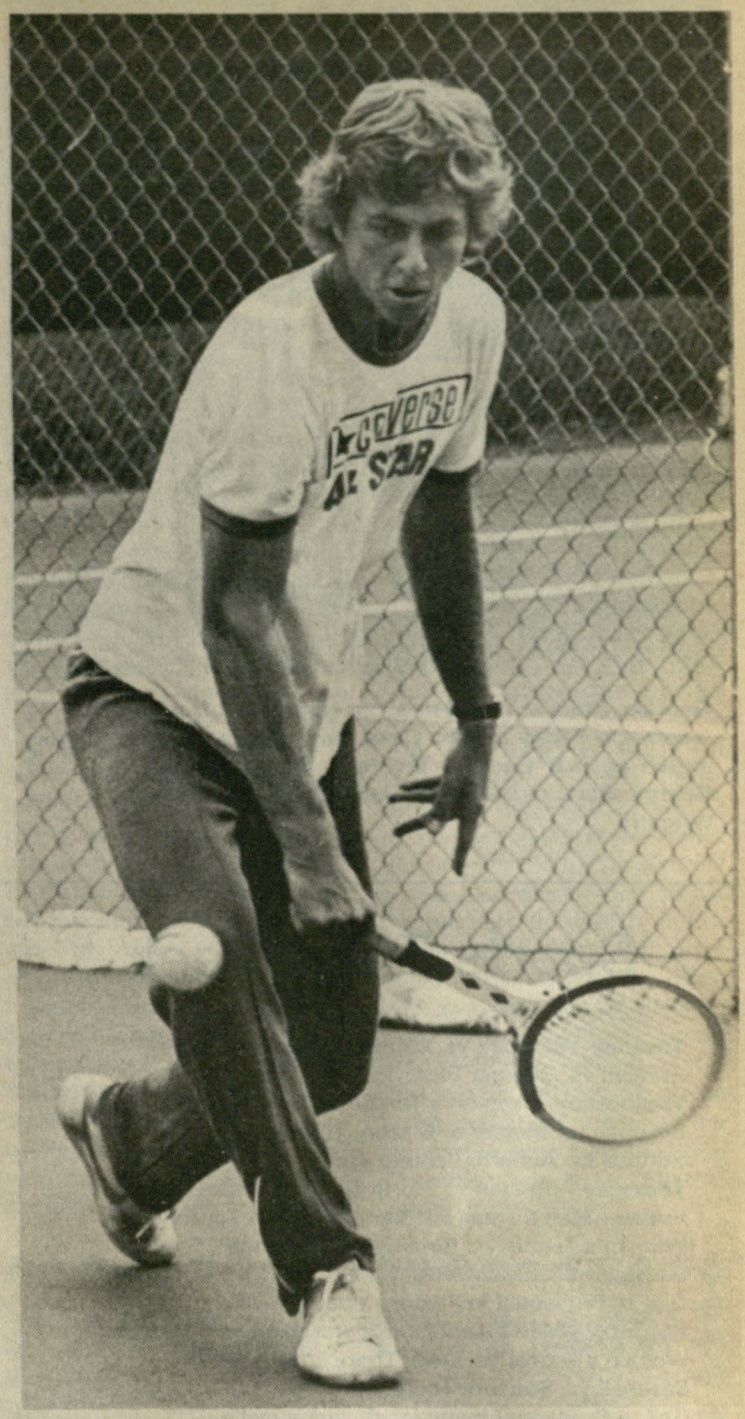
The other two matches last week were easy 9-0 wins over Hope College and Erskine College.

The Panthers beat Hope March 31 at Indian Creek. The only close match was the No. 6 singles where Randy Spyke held on to knock off Paul Boersma, 6-4, 4-6, 6-3.

All other matches were won in straight sets.

State traveled to Due West, S.C. to play Erskine March 29, winning every set. The most impressive scores came from Ables and Hanke. Ables defeated Rick Waite, 6-2, 6-0, as Hanke beat Mike Asnix, 6-1, 6-0.

GSU's season record stands at 11-6. The Panthers will travel to Macon this weekend to participate in the Mercer University Tournament.



GSU's Tom Lindberg warms up before facing Howard University. The Panthers won, 7-2, raising their record to 11-6. (Staff photo—Wes Wright)

Baseball Team Now 14-9

Cont. from pg. 14

his first appearance of the season for GSU, and finished the sixth before giving way to Lewis in the seventh.

GSU scored three times in the bottom of the sixth to reclaim the lead, 12-11, but a costly error in center field by Fowlkes in the seventh allowed the Bisons to score twice and go back in front.

Buchanan's two-out single put GSU back ahead, but Howard did not let up, loading the bases with no one out in the eighth. Lewis then retired the next two hitters, including the dangerous Davis on a strikeout, and seemed certain of escaping the inning when Sledge hit a routine grounder to short. But the ball took an incredible bad hop, bouncing two feet over Stanford's head and into left field for the go-ahead runs.

Seven walks in the Georgia State eighth allowed the Panthers to retake the lead without the benefit of a hit. Ambrose walked the bases loaded to start the inning, and reliever Ron Sledge walked four straight and added a run-scoring wild pitch for good measure. When the smoke and bases cleared, GSU had a 17-16 advantage.

Howard took its biggest lead in the ninth on RBI singles by Jeff Sumners and Donn Hackney. What appeared to be the decisive blow was delivered by Howard, who banged a two-run homer after striking out three times earlier in the game. Going into the bottom of the ninth, the Bisons held their biggest lead at 20-17.

But a two-run triple by Fowlkes and a walk and a stolen base by Stanford set up Hannon's game-winning double, a deep line drive that just cleared the center fielder's glove.

Hannon and Fowlkes led the Panther attack with four RBIs on three hits. Hackney had five hits for Howard, while Davis and Sledge each drove in five runs.

"It's one of those games where the team that hangs the toughest the longest will win," said GSU coach Jack Humphrey.

Howard 3-7, Ga. State 1-1

The Panthers dropped two straight to Howard University Thursday, falling 3-1 and 7-1. In the first game, GSU managed six hits but couldn't put away Howard pitcher Toomer. Mike Carroll absorbed the loss for GSU. In the nightcap, Panther bats were good for only three hits as the Bisons rolled, 7-1. Six GSU errors, two by starter and loser Greg Cagle, paced the way for Howard. Ron Sledge drove in three Howard runs.

GSU 3-3, UAB 0-5

GSU pitching ace Paul Orr hurled a three-hit shutout over the University of Alabama in Birmingham to earn his fourth win of the year, 3-0. The Panthers scored all three of their runs in the first inning on RBIs by Don Stanford, Brian Hannon, and Brent McGuire. GSU stranded ten runners in the game unable to provide the knockout punch against Blazer pitcher Gary Wex. The game began as a tight pitching duel, but two runs by UAB in the fifth and sixth gave them the winning margin. GSU had baserunners in every inning but could only manage one run in the fifth and two in the sixth.

UAB coach Harry "The Hat" Walker praised GSU, not to mention Blazer catcher Rick Collum, who threw out two Panther runners in the first game to slow GSU's running game.

"It really helped us to stop their running," Walker said. "I'm glad to see a club run against us, because he (Collum) will throw you out."

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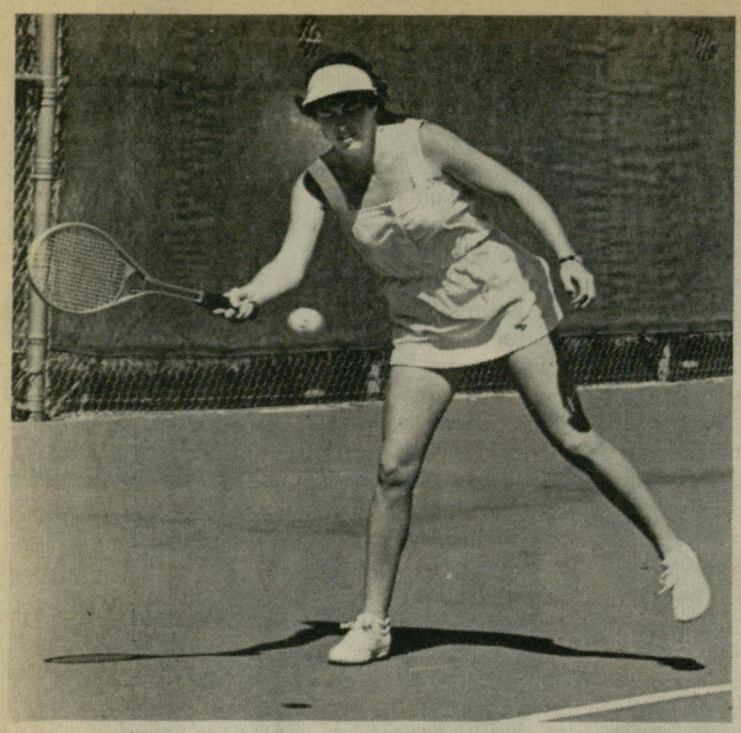

Georgia State's Tori Dross concentrates on a shot during warm-ups Friday at Fair Oaks Park. Dross won her singles match against Georgia Tech's Barbara Krog 6-0, 6-1 and Georgia State defeated the Jackettes 8-1. (Staff photo—Wes Wright)

TENNIS

Ill Wind Doesn't Hurt GSU, Women Blow by Tech, 8-1

By Aaron Strickland
Signal Associate Sports Editor

The Georgia State University women's tennis team had three opponents Friday at the Fair Oaks courts: Georgia Tech, themselves, and the winds—and not necessarily in that order. But the Lady Panthers overcame their opposition to beat the Jackettes, 8-1.

"I'm pleased with the team's performance. I expected the team to get upset (with the wind) and not play very well," said coach Michael Ash. "It was a matter of who could cope best."

The hardest fought victory of the day came when Marian Bridgman defeated Kathy Seger of Tech 5-7, 6-4, 6-3 in a match that lasted two and a half hours. Otherwise, the matches were short and sweet on the blustery day.

Tori Dross beat Carolyn Krog in short order for the first victory of the day, 6-0, 6-1, with her elusive shots and volleys in No. 1 singles play.

Laura Quinlivan had a little more trouble knocking off Carol Berger in No. 2 singles as the match stretched out to a 6-4, 6-2 GSU win.

A powerful serve and elusive volleys by Robin Daniel defeated the Jackettes' Ann Parker in No. 3 singles action, as Daniel won the games 6-2, 6-1.

Janet Larson, called by Ash a "consistent player," proved worth the title by taking care of Julie Crittenden 6-4, 6-1. She then teamed with doubles partner Tori Dross and made short order of the Berger-Krog team with a 6-0, 6-2 decision.

Tech's Sally McRobert showed well against Carole Gaffey before Gaffey took the match 6-4,6-4 in No. 5 singles.

Daniel and Quinlivan returned to the court for No. 2 doubles and defeated the Parker-Kim McMahon team 6-0, 7-5.

"Robin has a good serve for doubles play," Ash said. "She has doubles sense."

The only loss of the day came when the doubles team of Gaffey and Bridgman lost to McRoberts-Seger in No. 3 doubles, 6-3, 6-2.

"The team handled itself well, but boy that wind made it horrible!" Ash said.

The victory makes the Lady Panthers' record 4-3 with two-thirds of the season remaining.

March 29, the Lady Panthers defeated Hope College 8-1 on the Fair Oaks courts.

The only loss of the day came when Quinlivan was defeated by the Flying Dutch's Jane Decher, 7-6, 4-5, 6-3. Coach Mike Ash was not disappointed with her performance, though.

"Laura played better than her loss. She just had a day that she couldn't get inside," Ash said. "She made up for it by playing twice as hard in the doubles."

Quinlivan avenged her earlier loss by teaming up with Daniel and knocking off the Kelly Hogan-Jimmie Diemer team in No. 2 doubles, 6-4, 6-4.

Tori Dross kept her top form in No. 1 singles by taking care of Tammy Paauwe, 6-0, 6-3, and teamed up with Janet Larson to upturn Decher and Paauwe by the same score.

"Dross was consistent. She plain outplayed Paauwe," Ash said.

Daniel took care of business in No. 3 singles by beating Hogan, 6-1, 6-3.

In No. 4 singles, Janet Larson toppled Hope's Diemer, 6-3, 6-1. Ash was pleased with her performance.

"Janet is our most consistent performer so far. She has continued to play well for us," Ash said.

No. 5 singles was a cakewalk for Carole Gaffey, who defeated Kathy Kazelko, 6-1, 6-1.

But No. 6 turned out to be harder than Carrie Rosenblatt expected as she had to go three sets to defeat Sally Getman, 5-7, 6-2, 6-1.

"Every time Carrie plays, she has to stick it out to the end. It becomes the survival of the fittest," Ash said. "It really reminds me of trench warfare!"

As in the other two doubles matches, the No. 3 match that pitted GSU's Gaffey-Rosenblatt team against Hope's Kozelko and Nancy Vanderbrink was another victory for GSU, 6-2, 6-4.

The match brought the Lady Panthers above .500 for the season.

Sports This Week

Tuesday—Baseball vs. Mercer of Atlanta, There
Softball vs. Georgia Tech, There
Wednesday—Women's Tennis vs. Shorter at Fair Oaks
Baseball vs. Mercer of Macon, There
Softball vs. Auburn, Panther Field
Thursday—Softball vs. North Georgia, There
Friday—Men's Tennis at Mercer-Macon Tournament
Women's Tennis vs. Birmingham Southern, There
Baseball vs. Jacksonville, There
Golf in Prudential Invitational, Jacksonville
Saturday—Men's Tennis at Mercer-Macon Tournament
Women's Tennis vs. UAB, There
Baseball vs. Stetson, There
Golf in Prudential Invitational, Jacksonville
Sunday—Women's Tennis vs. Armstrong, Fair Oaks
Golf in Prudential Invitational, Jacksonville

GSU Softball Team Improving

Cont. from pg. 14

Coach Jim Robinson, "the most talented in the state."

The Lady Panthers simply outslugged the Lady Pirates in the first game, and overall, the Georgia State players had an outstanding day at the plate.

Pat Dziejowski had her best day this season, as she had six home runs, 10 hits, and 11 RBIs.

On Friday Sherry Stinchcomb was 14 of 17 at the plate, slamming three home runs and seven RBIs, while Marianne Conley hit two home runs and seven RBIs.

Saturday the Lady Panthers played another round-robin doubleheader against Georgia Southern and Georgia Southwestern and split four games, defeating Southwestern 10-8 and 15-11, and dropping two games to a tough Georgia Southern team 11-2 and 8-5.

In the victories over Georgia Southwestern, it was again the excellent hitting of the GSU players that saved the day, although Southwestern unveiled its own hitting attack, and the Lady Panthers had to come back to win both high-scoring games.

The two losses to Georgia Southern seem to confirm a jinx on the Lady Panthers. Georgia State has dropped four games to Southern this year, although Georgia Southern does not appear to have superior talent.

According to Coach Jim Robinson, "We're just as good as Southern is, but we just can't seem to beat them." Robinson said, however, that Georgia Southern is a little more experienced and polished than the Lady Panthers at this point in time.

The Lady Panthers have upped their record to 11-13, 10-10 in state competition, and the home field advantage appears to be the major reason GSU is 7-3 at home.

Coach Robinson, citing the improvement of the softball team, believes "that we're still one of the top three teams in the state, although I don't know which one of those top spots we're at now."

If the Lady Panthers do reach that lofty spot this season, it will undoubtedly be on the strength of their great team hitting. Robinson calls his team "probably the best hitting team in Georgia."

Georgia State wil get a chance to improve its record this week, as Georgia Tech, Auburn University, and North Georgia College provide the opposition.

Georgia Tech just may be one of the best teams in the state this season, and Tuesday's doubleheader will probably let the Lady Panthers know where they stand this year in relation to the other teams in the state.

Although Coach Robinson says that the team's defensive skills must be improved, his overall outlook is that the Lady Panthers are a confident, rapidly improving softball team.

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GSU Recreation At A Glance...

Cycling

Want to pedal among the blooming dogwoods and azaleas? A 15-mile cycling day trip will take place Sunday, April 13 on the Peachtree Battle route. This route roughly follows the scenic route for auto sightseers, leading through exclusive Northwest Atlanta neighborhoods. For information, contact Nancy Banks at 658-3440 in the Recreation Office (245 P.E.)

Whitewater

Learn to canoe at the Tandem Open-Boat Canoe School this weekend. Saturday April 12 and Sunday April 13, the first two outings for beginners will take prospective canoeists to the Etowa and Upper Hooch Rivers, with Class One and Two rapids. Other more advance sessions will take place April 19 and 20. The $40 fee includes transportation, equipment, expert instruction, and river lunches. For more information, contact Nancy Banks in the Recreation Office.

Intramurals

Entries for the intramural swim meet are due Friday April 11, with the meet to take place Saturday. Turn all entries in to John Krafka in the Recreation Office.

Bowlers Enjoy Good Year; Two Make National Ranks

By Jackie Goldberg
Special to the Signal

The Georgia State University women's bowling team enjoyed a successful season in their first year in the Southeastern Intercollegiate Bowling Congress, winning the conference title after an undefeated regular season. The team members are Debbie George, Lonna Grau, Marilyn Robinson, Sandy Fichtner, Jackie Goldberg, and Dee Ann Brown. The team is coached by Dave Spencer, owner of Dave's Pro Shop.

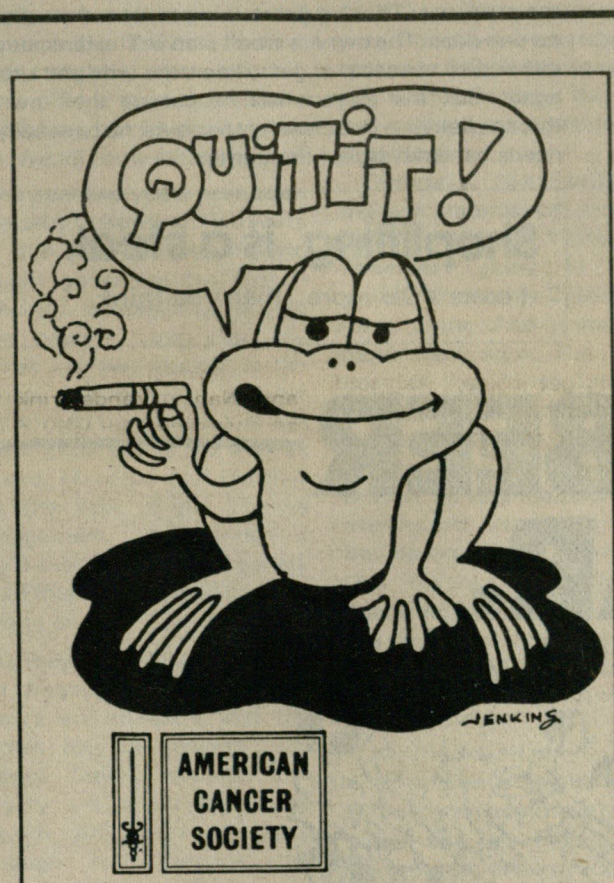
In home and away matches, Georgia State beat Florida State University, Armstrong State University and Georgia Tech. GSU finished the season 6-0 and won the region title.

After the regular matches, the team was scheduled to bowl in several big tournaments, which involved every team in the Southeastern Intercollegiate Bowling Congress (SIBC). The first major tournament that the Georgia State women's and men's teams participated was the Regional ACU-I (Association of College Unions-International) finals in Tampa. This tournament involved teams from all over the Southeast and not only had bowling, but backgammon, archery, table tennis, billiards, frisbee, chess and skeet. Though it was the team's first exposure to the "rest of the world," the members came in second to Hillsborough Community College of Tampa, a team that has ranked in the top three in the nation for the past several years. It was here that the girls really made themselves known.

The next important tournament was the SIBC regionals in Montgomery, Alabama. The first day of bowling pitted the winners of each division against each other to determine the overall conference champion. The Georgia State team was in first place by a slim margin going into the last game—a position round, with first against second, and so on. With all of the other teams rooting for them, the GSU bowlers beat the team that had slid by them in Tampa—Hillsborough Community College. This competition was separate from the regular tournament, which was on Saturday and Sunday. On Saturday, three games were bowled in the team event; GSU won this also. On Sunday, six games were bowled in doubles and singles events; and although no one on the team placed in these events, Georgia State won the most important title of the tournament—Team All-Events. Again, the rest of the teams were backing them as they bowled their way to first place and victory in the SIBC Regionals.

The bowlers then qualified for the Pabst Sectionals of the Pabst National Collegiate Invitational Tournament. There, GSU bowled its highest team game, a total of 968, which averages out to 192 per bowler. Winning the sectionals was arch rival Hillsborough College, the Southeast representative in the Pabst tournament.

In the Regional ACU-I in Tampa, Debbie George placed second in individual All-Events by averaging 192, which allows her to go to the National ACU-I in Seattle, Washington. Steve Portnel of the GSU men's bowling team placed first in the men's individual All-Events, with an average of 196, allowing him to go to Louisville, Kentucky for the Men's National ACU-I. The winner of each of these tournaments will represent the United States in the World Cup Championships to be held this year in Indonesia.



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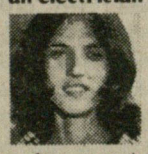

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Baseball Strike? Let 'em Starve Awhile

KEITH ALBERTSON

Sports Editor

I can picture it now. The parking lot at Local Stadium remains empty and desolate on a sunny July afternoon. Suddenly, a long line of Mercedes(es?), Lincolns, Cadillacs, and several chauffeur-driven limousines slithers through the lot. Several young men pile out, all dressed in summer yachting wear from Saks Fifth Avenue. They chat about servants and mutual funds for awhile, then go to their trunks and pull out several large, professionally-painted picket signs. These they hand to their valets, who begin marching back and forth chanting "unfair" while their employers spread a picnic lunch of cold squab and imported champagne. Welcome to the Major League Baseball strike.

Where else can a man making $750,000 a year refuse to play a game, because they "treat me like a slave." For that kind of set up, I'll sell myself into servitude in a minute. Keith be good to Massa. Grits dummy.

The players claim that their strike is not to gain allowances but to keep from losing them. This is true; the main issue at hand is compensation for free agency, not paid raises. The reason the players object to this is simple. What team is going to shell out big bucks for a questionable talent like Mike Lum or Al Hrabosky when they might lose an even better player through compensation. Thus, the marginal players won't be getting all that green, which they never deserved to start with. It's bad enough when the Pete Roses and Nolan Ryans get a million a year, but when Jerry Royster gets into six figures, you know something's screwy.

Now it's true that the owners did create this situation themselves. If Team A has a slick player that Team B wants, Team B is just naturally going to offer him more money. I think salary escalation would have occurred just from competition between owners and without unionization and inflation. Why? Because we're willing to shell out too much dough for our entertainment, that's why.

Owners raise the ticket prices in every sport at an increasing rate. Do we stop going to ball games? Nope. Promoters charge twelve bucks a head for concerts. Do we stay home? Nope. Movies are almost five dollars a ticket. Do we boycott them? Nope. The truth is, we Americans will protest high taxes, comparison shop, and collect green stamps. But when it comes to our leisure time, price is of no object.

Baseball is not the only society with high-priced talent. How come no one gets mad when Marlon Brando and Jane Fonda get a couple of million for four months work? As many or more people are entertained by Willie Stargell and Terry Bradshaw every year. No, it's not artistic, but talent is talent. Now Dan Rather's getting millions for reporting the news. So it's safe to say that, with exceptions, there's not a soul in TV, movies, or sports who isn't overpaid. Why? Because we value our entertainment dollar more than any other we spend.

All that aside, the fact remains that these athletes are paid lots and lots to do what? To spend March in Florida. To become instant celebrities, if only in their home towns. To play a game for seven months of the year. To have the first crack at broadcasting and coaching jobs when they retire. Those poor babies! They have it *so* hard.

Their main argument is that they only play for X number of years and they need to get all they can. But an average family could live forever on a baseball pension. Players don't need that money just to live—they need it to live in luxury. And don't let them touch you with talk of their high tax brackets, inflation, etc. They're driving Rolls Royces, folks, and that's a fact. So what if Uncle Sam takes half your income? If you're making half a million to start with, that's still a good bit to live on. They're striking to maintain that high style of living that they're accustomed to. If that doesn't sound like wealthy snobbism, I don't know what does.

Of course, unionism has a great deal to do with the rapid rise of player salaries. After all, only in America can a person with a third-grade education get paid $15 an hour to smack a rivet into the fender of a Pinto. Employers exploited labor in the past, but the pendulum has swung too far the other way. As Red Neckerson might say, "that's what causes inflation!" But I don't pretend to know economics, so let's not go into that. Very simply, Marvin Miller has united the players against their bosses, and stirs up a hornet's nest every chance he gets. Miller and all the players' agents have made a bundle by exploiting their clients more than the Gene Autrys and Ted Turners ever have.

Baseball players are threatening not to play this summer. I for one hope the owners don't give in; lock the stadiums. They've got nothing to lose. Actually, no one does. The owners won't starve. The fans may either take to soccer or get to know the wife and kids again. But the players will be cutting their own throats, because one clear fact remains: no one really needs baseball except the players.

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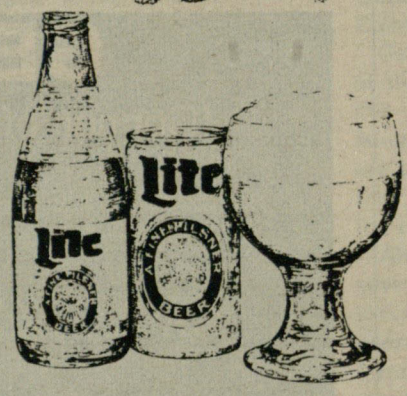

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Graham's Grist

Flames Going Places?

By Stephen Graham
Signal Sports Columnist

Will they el foldo, or will they not el foldo? That is the question plaguing Atlanta Flames' fans these days.

As we all know, the Flames are the city's franchise in the National Hockey League. It's about this time of the year that the Flames enter the postseason playoffs with hopes of bringing the Stanley Cup to Atlanta. And it's about this time of the year that all Flames fans kick, scream, rant, rave, holler and cuss because the team got eliminated in the first round.

The Flames have made the playoffs in six of their eight years of existence, including the last five in a row. Unfortunately, the team has never made it past the first round. Their record in the playoffs is a miserable 1-12. That is not what you would call championship caliber hockey. Other, slightly more colorful, words offer a more appropriate description, but I won't get into that. We all know what they are.

The past two years have been especially frustrating. Two years ago the Flames lost in two straight games to the Detroit Redwings, a team they should have beaten. Last year the Flames lost two straight to the Toronto Maple Leafs, a team they should have beaten. It has all the team's fans, as well as General Manager Cliff Fletcher and the rest of the Flames management, wondering if they'll ever win a playoff series. Could this be the year? It might have to be.

As they have since the team's first financial crisis in 1976, rumors are rampant that the Flames may be moving from Atlanta. Dallas, Houston and Calgary are cities that have shown an interest. And although Tom Cousins, the major stockholder of the team, insists the team will be here for at least another year, you have to wonder.

The Flames are reportedly losing roughly $2.5 million a year. It is doubtful any business could stick it out much longer while they lose that kind of dough. That's a lot of money. That's about five times as much money as most people make in their whole life. I wouldn't know what to do with that much money if I had it. (I have some good ideas, though.)

The point is, Cousins can't continue losing cash like that for much longer. The main reason the Flames are losing money is that the NHL does not have a national television contract. Each team has individual contracts, and even in that the Flames are one of the bottom four teams in the league.

The National Football League has a contract with the networks that brings each team approximately $5 million a year. Our Falcons could make money if they played every game in front of 58,000 blue seats. But the Flames have no such luxury. Almost all their money comes from gate revenues. This is why the big hoopla over the attendance.

The second year the Flames existed they averaged over 14,100 people per game. This year, however, the average is a little over 9,000, the smallest in the team's history. But while that average may seem low, it is deceiving.

Compare that with the average attendance at Hawks games in the mid 1970s. I can remember going to Hawks games when only 2500 people were there. And it happened more than once. The second floor of the Pullen Library is louder than the noise at those old Hawks games.

Since Hubie Brown arrived, though, Hawks attendance has quadrupled. Yet, even though the Hawks won 50 games and the National Basketball Association's Central Division championship this season, they averaged only 11,500 per game. (Which is disgusting, but factual.)

Another sidelight is attendance at Hawks games is about 50 percent black and 50 percent white. But for Flames games, the crowd is, at least, 95 percent white. I bring this up only to show that the Flames' scope of appeal is more restricted than the Hawks. That's unfortunate, but that's the way it is.

More than anything, however, the Flames' yearly choke (being a Florida Gator fan I am well acquainted with chokes) in the playoffs has hurt attendance. I have heard people say they won't go see a team they know isn't going anywhere. It appears quite a few people feel like that.

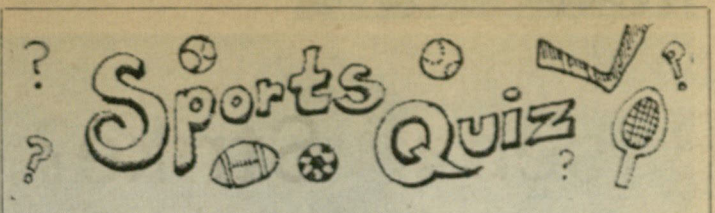
But I ain't one of them. I go see the Flames every chance I get. Guy Chouinard, Kent Nillsson, Bobby MacMillan, Don Lever and company have the talent it takes to be winners. One of these days they'll do it in the playoffs. And with the way the rumors have run recently, it may have to be this year if it's ever gonna be in Atlanta.

If the Flames fold this year they may be doused. The players say they want to stay in Atlanta. It's time they go out and prove it. Their fans want them to stay. And they've heard the leaving-town rumors in other seasons, although not as pronounced as this years', so the rumors may not be taken seriously. It's up to the team now. The monkey's on the players' backs.

I remember going to the Omni on the night it opened in October 1972 to watch the Flames play. They tied the Buffalo Sabres 1-1. It was a landmark for the city. I hope when I go to this year's playoff game that it isn't the last Altanta Flames game ever played. I don't even like thinking about it.

Go, Flames, go, in the playoffs. But, stay, Flames, stay, in Atlanta.

Please.



Fore!

1) Who holds the record for most tournaments won in a single season?

2) What four tournaments constitute golf's Grand Slam?

3) Who was the first golfer to win over $2 million in prize money?

4) Who was the first golfer wo win four Masters Championships?

5) What article of clothing is awarded to the Masters champion?

6) What female golfer is the leading all-time money winner?

7) Who won golf's first Grand Slam in 1930?

8) Who was the first American woman to win the British Championship?

9) The Masters is held each year at what course?

10) Who was the first foreign golfer to lead the PGA in season earnings in 1961?

Answers

1) Byron Nelson won 19 in 1945 **2)** U.S. Open, British Open, Masters, PGA **3)** Jack Nicklaus **4)** Arnold Palmer **5)** A green jacket **6)** Kathy Whitworth **7)** Atlanta's Bobby Jones **8)** Babe Didrikson Zaharias **9)** Augusta National **10)** Gary Player

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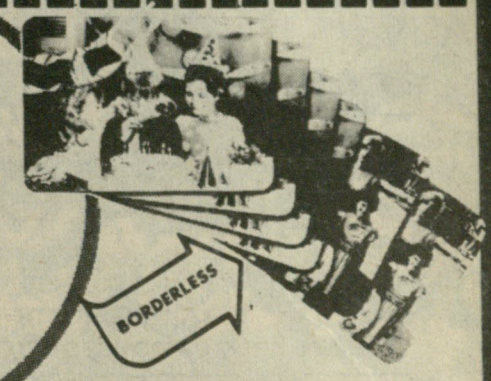

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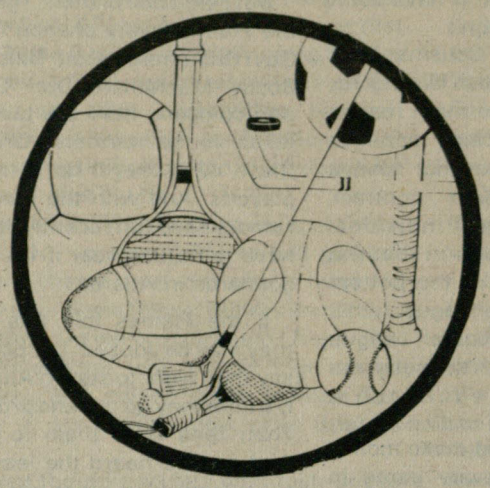
Dieting-A Woman's Issue

This group will explore the psychological, emotional and behavioral pressures experienced by women in a weight conscious society. Strategies for coping with these pressures and alternatives to compulsive eating patterns will be examined. Group leader will be Dr. Leigh Schonitzer. Begins Wednesday April 16. Call 231-1197 to register.

Lost Goalie?

Three-year-old Scott Wilson ventures into the net to retrieve his stray soccer ball on a field in Lithonia. Scott was able to wiggle free and continue his experience with the new sport. (Staff photo—Ben G. Baxter)

Sports Extras



The Braves open their 1980 season Wednesday afternoon at 2:30 p.m. in Cincinnati. The series continues Friday night at 8:05, and Saturday and Sunday at 2:15 p.m. All four games will be televised on WTBS-TV, Channel 17. Atlanta trimmed its roster to 25 last week by sending down infielders Glenn Hubbard, Bob Beall, Ken Smith, and Rafael Ramirez, outfielders Terry Harper and Bruce Benedict, and pitchers Tony Brizzolara and Bo McLaughlin.

The Chiefs play their second game of the 1980 outdoor season Saturday at 7:30 p.m. when they meet the Toronto Blizzard at the Stadium. The game can be heard on WGST-AM. For all Chiefs' games this season, a validated college ID card is good for a dollar off the price of tickets.

The GSU Extramural Water Skiing Club will hold its spring organizational meeting Wednesday April 9 in Room 101 of the Athletic Center during 10 o'clock break.

Georgia Tech has named baseball coach Jim Luck as Assistant Athletic Director for Buildings and Grounds.

The Hawks will try to get even in their best-of-seven series with the Philaelphia 76ers Wednesday at 3 p.m. in the City of Brotherly Love. Philadelphia leads the series 1-0 after a 107-104 victory over Atlanta Sunday. The playoffs come to Atlanta Thursday for Game Three, scheduled for 7:35 p.m. in the Omni. The fourth game will be played Sunday with a 7:05 Omni tip-off time. Check listings for television times and stations.

The Flames will be meeting the New York Rangers for a best-of-five series in the first round of the Stanley Cup playoffs. The opener will be played in Madison Square Garden Tuesday at 8:35 p.m. Game Two will also be in New York, Wednesday at 7:35. Friday, the series moves South for an 8:05 p.m. game at The Omni. The fourth game, if necessary, will be played in The Omni Saturday at 8:05. If a fifth game is needed, it will be in New York Monday, April 14 at 8:35. The road games will be televised by WTBS-TV, Channel 17.

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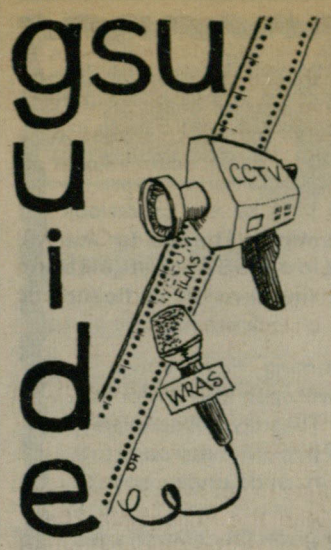

CCTV

Tuesday April 8, 1980
10:00 Music by The Atlanta Rhythm Section
10:25 CCTV News Update
12:00 Interview with Presidential candidate, "Love 22"
12:30 "Plum Grove Tenn." a documentary by Bill Thompson & Gary Anderson
Wednesday April 9, 1980
10:00 Music by Wings, Ron Wood, Lene Lovich, and Ian Drury
10:25 CCTV News Update
12:00 Interview with Joel Arnon, general consul for the state of Israel
1:00 "Desert Reform" Fictional account of 1960's political unrest
Thursday April 10, 1980
10:00 Music by Ian Drury, Lene Lovich, and Cheap Trick
10:25 CCTV News Update
12:00 Georgia State recruitment film
12:30 "Transcendence" a film by Bill Thompson
Friday April 11, 1980
10:00 Music by Crystal Gayle and Wet Willie
10:25 CCTV News Update
12:00 "Stage Left" with Earth Kitt
12:30 "Krashwerk" a film by Gary Anderson and Debbie Hiers
1:00 Film Folio with Abby Epstein
Monday April 14, 1980
10:00 Music by the Boomtown Rats and Triumph
10:25 CCTV News Update
12:00 Interview with Tiny Tim
12:30 "Pick up the Pieces" a documentary by Ken Berg
Tuesday April 15, 1980
10:00 Music by David Werner and REO Speedwagon
10:25 CCTV News Update
12:00 Interview with Jean Kilbourne
12:30 "A Different Approach"

WRAS

Sunday
2-6 a.m. RAS ONE—(pronounced Ra'as) means good guy in Reggae jargon. Listen to WRAS ras man, Mike Gandy, for your favorite as well as most current reggae tunes.
6-10 a.m. SONSHINE—Host Mike Fernandez brings the message of today's contemporary Christian music.
10 a.m.-1p.m. KEEPING AHEAD IN THE CLASSICS—Start your Sunday morning off right with the finest of the classics with Gail Harris.
7-9 p.m. GEORGIA MUSIC SHOW—Hear the creative accomplishments of Georgia's finest musicians with Hank van Apeldoorn.
9 p.m.-2 a.m. THIS SIDE OF INFINITY—The lady of jazz, Vanessa Clark, brings you the best of contemporary and traditional jazz.
MONDAY
6-10p.m. 88 NOSTALGIA PLACE—The Atlanta Dean of Rock and Roll, Ron Ricks, features the hits from 1955-1970.
10 p.m.-2 a.m. AQUARIUS RISING—Gary McCauley gives you a taste of rhythm & blues, soul and funk.
TUESDAY
9 p.m. WRAS ALBUM SHOWCASE—Features the finest new album releases played all the way through without interruption.
WEDNESDAY
6-9 p.m. MY GENERATION—Hear the tunes that built the Woodstock era and paved the road into the seventies with Scott Baggett and Jerry Jodice.
9 p.m.-12 midnight PURE MANIA—Join Mark Williams for new wave rock, from its origins to the now. PURE MANIA also features a new wave album showcase at 10 p.m.
THURSDAY
9 p.m. WRAS ALBUM SHOWCASE—Once again WRAS features a new album release uninterrupted.
10-10:30 p.m. NATIONAL LAMPOON RADIO HOUR—Not really an hour but still the funniest thirty minutes of the week. Lampoon speaks on today's more important topics, filled with fun, frolic and unbelievable satire.
FRIDAY
6-10 p.m. 88 NOSTALGIA PLACE—It's Friday Night Date Night with the Atlanta Dean of Rock & Roll, Ron Ricks, playing tunes from 1955-1970.

Services

Cont. from pg. 4

Exam." The coordinator for this facet of Special Services is Shirley Arnold.

Another component of Special Services is the various services designed for physically and medically handicapped students, under the direction of Jeneane Tune. "We have five readers for visually impaired students, a braille typewriter, and an attachment which enables quadriplegics to type," said Bailey.

Other services include serving as a "liason" between handicapped students and perspective employers and giving "library assistance to blind students." "We hope to someday expand our tape library, so that all a student need do is come in and check out a tape of a particular book," said Bailey. Transportation to and from school and finding suitable housing for impaired students is also provided.

In addition to individual counseling and tutoring, the Special Services program offers workshops covering a wide range of topics, such as "assertiveness training, test-taking skills, Resources for Handicapped, Resume Writing," and many others, according to Bailey. These workshops are made available on a continuing basis and at no charge to the student.

Activities are also among the services made available to "encourage cultural awareness." These activities may include anything from a trip to the "Alliance Theatre to promotion of the Miss Wheelchair of Georgia Pageant," said Bailey.

The Special Services office, located in Suite G120-126 in the Urban Life Building, is open from 8:30 a.m. until 5:15 p.m. Monday through Friday. The phone number is 658-3365.

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General Admission Sunday	$11.00 each
Paddock Weekend	$25.00 each
Paddock Sunday	$15.00 each

Other racing events on the weekend:
Champion Spark Plug Challenge, Kelly Girl Challenge.

bulletin board

All announcements must be brought to the Signal *office (room 202 of the Student Center) in writing no later than 3 p.m. Wednesdays. Please indicate one of the following categories for your announcement: 1). Colleges: Arts and Sciences, Allied Health, Business Administration, Education, General Studies or Urban Life; 2). Meetings; 3). Seminars; 4). Entertainment; or 5). Etcetera. In order to be sure your announcement reaches "Bulletin Board", address all messages to John Hightower, News Editor.*

Arts and Sciences

The Spring Poetry Series offered by the Georgia State University department of English will continue with a reading by Van Brock, a distinguished guest poet, April 11.

Van Brock teaches in the Creative Writing Program of Florida State University.

A second poetry reading, scheduled for April 25, will be lead by Ruth Kolani and Stan Perry-Sullivan. Kolani is a citizen of Israel and presents readings focusing on the city of Jerusalem, according to William A. Sessions, GSU department of English professor and coordinator of the series. Kolani reads her own works and poems by Israeli and Arab poets. Perry-Sullivan, author of *Soft Winds of Ebony*, is actively engaged in developing a poetic style that has grown out of his special cultural background, according to Sessions.

The department of English invites poets "who have done some publication and are actively engaged in writing and developing their poetry," to contact Sessions by calling 658-2900.

Readings of poetry and prose are held every other Friday afternoon in the GSU General Classroom building, tenth floor Faculty Lounge at 2 p.m. Refreshments are served and the public is invited to attend at no charge.

Georgia State University's department of music will provide two evening concerts.

Monday, April 21, the Atlanta Chamber Orchestra will perform Respighi's *Gli Uccelli* (The Birds), Haydn's *Symphony No. 95,* and a work featuring the winner of the 1980 ACO Young Artists Competition. John Naskiewicz is the musical director and conductor of the orchestra.

The Greenwood Consort, a Boston-based Renaissance music group, will perform Tuesday, April 22. After debuting at Carnegie Hall in 1976, the group has toured nationally since 1977. Now a fixture of Boston's Cultural life, The Greenwood Consort performs to sold-out houses in Boston and Cambridge. They will present a program entitled "Alla Veneziana," a musical portrait of Venice in the 16th century, with madrigals, carnival songs, dances, and improvisations. The concerts will be held at 8 p.m. in the Recital Hall of the GSU Art and Music Building, located at the corner of Gilmer and Ivy Streets. For more information, call 658-2349.

A one-hour lecture on requirements and expectations of the Essay portion of the Regents' Test will be held four times this quarter: Monday, April 14, at 12:30 p.m. in room 600 G and 5:30 p.m. in room 602 BA; Tuesday, April 15, at 8 a.m. and 4:30 p.m. in room 600 G.

All students who are planning to take the Regents' Test on April 21 or 22 should attend.

The Writing Clinic that meets in room 305 G announces expanded times this quarter. This free service for all students who need help with any writing problem will be available at the following times: Mondays 8 a.m. to noon, 4:30 p.m. to 7 p.m.; Tuesdays 9 a.m. to noon, 4:30 p.m. to 6:30 p.m.; Wednesdays 9 a.m. to 3 p.m., 4:30 p.m. to 7 p.m.; Thursdays 8 a.m. to noon, 4:30 p.m. to 6:30 p.m.; Fridays 9 a.m. to noon.

The Department of Art at Georgia State University brings accomplished sculptor, George Segal to the Urban Life Center at GSU on April 15, 8 p.m., to speak on his own art experience. Segal is a sculptor, reknown for his casting of live figures in plaster and creating vignettes or environments consisting of real objects in which the figures are placed. His combination of artifice and reality create a compelling mood like that produced by Pompeian artifacts.

Segal will speak in room 302 of the Urban Life Center. For additional information please contact the art department at 658-2257.

Business Administration

The National Association of Accountants is having a "get acquainted coffee" Wednesday, April 9, from 9:30 a.m. to 11 a.m. in room 200 in the Business Administration building.

The College of Business Administration plans to offer an increased number of sections of Ac 201-202, Ec 201-202, DM 231, and the entire Junior Business Core during the Summer Quarter, 1980. This will provide an opportunity for students who have had difficulty in scheduling these courses in the proper sequence because of closed classes to complete these requirements in a timely manner.

Urban Life

People living in the city of Atlanta will find the *Handbook of Neighborhood Organizations* useful. This handbook, published by the Urban Life Associates of Georgia State University, has 140 pages that comprehensively list some 200 neighborhood associations, tenants' associations, neighborhood advisory councils and neighborhood planning units. Information listed for each organization includes contacts, meeting times and places, boundaries, sizes of memberships, purposes, issue priorities and a listing of special events sponsored by the organizations. To order a copy of the handbook, send $5 to the Urban Life Associates, Box 663, University Plaza, Atlanta, Georgia, 30303.

Meetings

Georgia State University nursing students will have an important business meeting to include election of officers on Tuesday, April 15. Call Jolynn Moore, 292-7874 for more information.

The GSU Anti-Draft Group has regular Wednesday morning meetings for those individuals who are interested in the topic of registration and the draft. Meetings are held in room 216 of the Student Center beginning at 10 a.m. on Wednesdays. The public is invited.

The Alpha Tau Omega Fraternity is having an open house during the 10 o'clock break in room 436 of the Student Center.

Letting Go: When A Relationship Ends—A group for men and women who have not been able to let go of a relationship which has ended. A systematic approach for dealing with the pain, loneliness, and depression of letting go. Learn to feel better about yourself while putting your life back together. The group will meet for six consecutive Thursdays from 3:40-5 p.m. beginning April 24. Call the Counseling Center at 658-2211 for an interview.

Etc..

The GSU Counseling Center is offering a Sexual Enrichment Group for Women to meet for eight consecutive Mondays from 3:40-5 p.m., beginning April 14. Group discussion will focus on attitudes, myths, assertion, inter-personal relationships and individual concerns. Group support and individual attention are important aspects of this program. Please call the Counseling Center at 658-2211 to set up an appointment for an interview.

Georgia State University will present two Stress Workshops on April 12 and 13 and May 10 and 11. Both convene from 9 a.m. to 5 p.m. in room 103 of the GSU Physical Education building. The cost is $50 for current students, faculty and staff, $55 for alumni and $60 for the general public. For more information call 658-3440.

Georgia State University will offer a fitness program called "Hydroslimnastics" on Mondays and Wednesdays, April 7 through June 4, from 5 to 6 p.m. Hydroslimnastics is excellent for older adults or persons with joint pain. Participants will learn to develop a personal fitness plan by use of various exercise techniques in the water. The fee for the program, which will be held in the GSU pool, is $40. For more information call the Division of Public Services at 658-3466.

The Indian Creek Swimming Pool, which is located in Stone Mountain, will open May 31 for this summer. The hours are: Tuesday, Wednesday, Friday, Saturday, 10 a.m. to 7 p.m.; Monday noon to 9 p.m.; Thursday 10 a.m. to 9 p.m.; and Sunday, noon to 6 p.m.

Swimming lessons will be given for children ages 5 years and older from 9-10 a.m. and 7-8 p.m. To sign up for these lessons call 658-3440.

A Day Camp is held for children of faculty, staff and students in the month of July. Registration for the camp is May 1 at 9 a.m. in room 245 P.E.

J. McVicker Hunt will speak on "Language Acquisition and Experience," Thursday, April 17 in room 602 of the Business Administration Building at 7:30 p.m. All faculty and students are invited to attend. Michael Scriven will speak at 5 p.m. in room 602 of the Business Administration Building on the topic of "Evaluation: The State of the Art." Faculty administrators, staff and students are invited to attend. The Graduate Record Exam Testing Date is April 26. Regular registration deadline is March 26 and late registration is March 27-April 2.

Stanley E. Seashore, program director of the Institute for Social Research at the University of Michigan, has been asked to present two talks on April 17 for the Franklin Foundation Lecture Series. Sponsored by the Chair of Private Enterprises, Georgia State University, Seashore is scheduled to speak on "Monitoring Changes in the Quality of Working Life in the United States" at 2:30 p.m. in the Urban Life Center auditorium, room 320.

"Assessment of Organizational Effectiveness: New Standards, New Judges" is to be the topic of Seashore's 8 p.m. speech. Central themes of his books and research publications relate to job situations: the impact of jobs, environments upon employees, occupational stress and strain, accomplishments on the job and interpersonal aspects of working life, according to Claire Carter, GSU coordinator of the lecture series. Additional information may be obtained by calling 658-3400.

Learn how to fashion a handmade not "homemade" garment at "How to Make Couturier Shirts and Blouses," an enrichment course offered at Georgia State University on Thursdays, April 24-May 15 from 7-9 p.m.

Demonstrations include placket, cuff, collar-making plus hemming techniques. Teaching the class will be Marion Mulford, gown restorer with the Atlanta Historical Society and instructor with Sew Magnifique.

For additional information please contact the Division of Public Service at 658-3456.

The ceramics workshop instructed by Wayne Higby has been rescheduled for April 14 and 15 at 1 p.m. in room 700 of the General Classroom Building. Higby will present slide lectures of his work and the general history of ceramics.

The March of Dimes is sponsoring the "Superwalk 80" on Sunday, April 13, at 8 a.m. at the Georgia Tech Coliseum. The event will represent those who cannot walk and will help raise money to fight birth defects. For more information call 325-9800.

WSB-TV and Blue Cross/Blue Shield Insurance are sponsoring a Health Fair, April 17 at GSU from 10 a.m. till 4 p.m. The fair will offer stations checking height and weight, vision, blood pressure and testing for anemia. There will also be tests for glaucoma and lung capacity, as well as instructions for self breast exams. Student volunteers will be needed to help the Red Cross, which will be in charge of testing. Interested students may contact Dean Michael Ash at extension 2204.

classifieds

Campus Jobs

CAMPUS EMPLOYMENT—GSU is an Affirmative Action/Equal Employment Institution. The Recruitment/Employment Office in 153 Sparks post both full and part-time campus jobs on its hall bulletin board across from the Security department. Employment applications are accepted between 8 a.m. and 11:30 a.m., and 2 p.m. and 4 p.m. weekdays, except Friday afternoons.

Off-Campus Jobs

Help wanted: All hours to prepare fresh fruit and fresh juice. Contact David Rosenthal: 523-8258 or 875-0182.

Bicycle mechanic needed. Experience essential. 875-2905

Free Gas! No where to be found but buying it will be easier if you have a job. Earn starting $5.88/hour. Call 329-0742 or 233-5756 between 1-3 only. Ron Lee

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Candler Park Restoration. We have 2 bedroom apartments completely remodled. Walking distance from Marta rail station at 2040 Dekalb Ave. Free month's rent to qualified aplicants. From $225 month. Call Mike at 876-3636.

House to rent for summer in Sandy Springs to visiting faculty member. Dr. P. Roberts: 393-3064 or 894-2219.

Male roommate needed. 2 bdr. house in Decatur, $150 + ½ utilities. 329-0669, Jim.

Miscellaneous

35 MM Minolta 7s camera. Excellent pictures. $75. 967-2780 or leave message at 945-9909.

Novice tennis player needs partner in Grant Park area. Contact LLoyd, 622-3384, 658-2792.

Flute, Haynes, Handmade, thin wall open hole low B. Best over $2500. There is a 3 year wait for these flutes. By then the price will be $5000. Also Haynes closed hole, C foot. $1750. Al Howard: 256-2380.

Win $500 cash for your vacation this summer. No obligation. To receive entry form send self-addressed stamped envelope to Summer Sweepstakes, P. O. Box 730, Coeur d'Alene, Idaho 83814.

STOVE. White, 20", 4 burner gas stove. Best offer. 378-1136.

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To most minds, child abuse equals battered children. But the awful fact is that thousands of parents are abusing their children by leaving them alone. It's called neglect, and it can mean a lack of love, food, clothing or shelter. And just as in the other forms of child abuse—physical, sexual and emotional—it can and often does result in death. Each year one million children feel the needless pain of child abuse. It can be prevented if you help.

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"Remember: If you want education after high school and need financial assistance to get it, "IT'S TIME TO APPLY YOURSELF."

United States Office of Education

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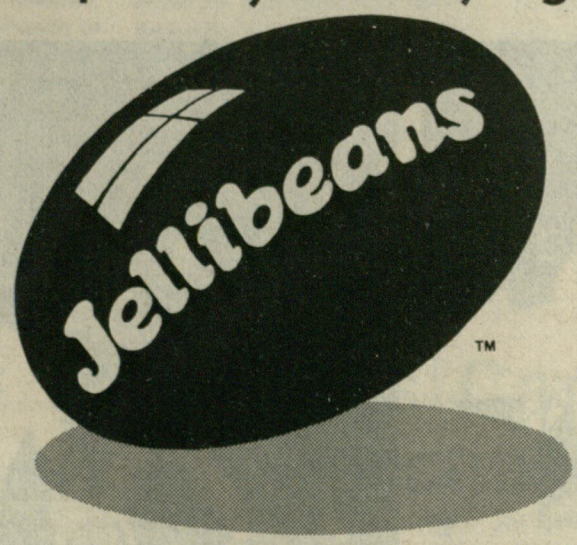

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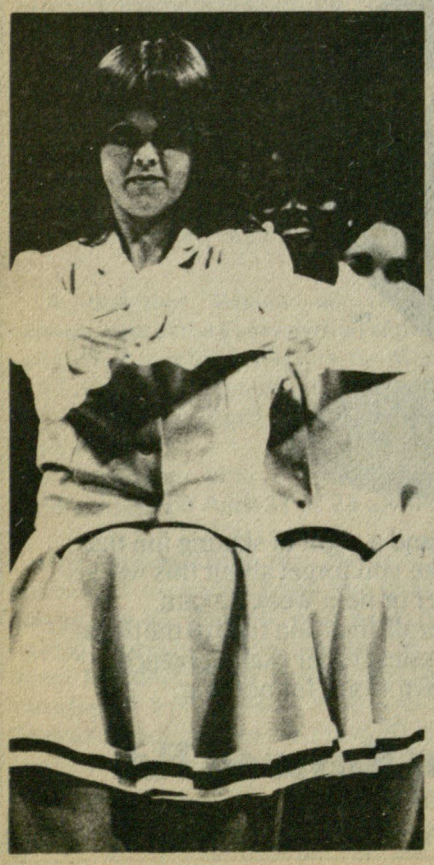
April 24, 6:00 p.m., 4th floor Gym
April 28, 6:00 p.m., 4th floor Gym
May 1, 6:00 p.m., 4th floor Gym

Tryouts

May 5, 6:00 p.m., 4th floor Gym

All interested students
may pick up an application
in Room 402 SC or call
Dean Pearson at 658-2206.



BE A PART OF THE NEW ATHLETIC SPIRIT AT GSU !

Lights! Camera! Action!

Spring Movie Issue

ENTERTAINMENT

Out with the Old, In with the New

Lyceum Past and Present: Past Chairman Looks at Films

By Will Brantley

Will Brantley, who reviews Lyceum past and present, was the Lyceum chairman for three years. His opinions, derived from the facts of the issue raised, are his alone.—Mark Flanagan, entertainment editor.

It was a year ago that John Knapp appointed Ray Hermann as Chairman of the Lyceum Film Committee, 1979-80, predicting that Hermann would bring Lyceum needed changes in the areas of publicity, diversity and a much-needed change of image. Well, let's look at the actual results.

To begin with, the attendance of films has dropped to a record low: 3,371 during the Fall and 4,235 during the Winter. Compared with 8,415 during the Fall of '77 or even 6,993 during the Winter of '78 this is something of a dramatic change, if not a disaster. Contrary to what Knapp and others would prefer to think, Lyceum has always kept attendance records, not only for its own use but for the various rental companies which require that accurate attendance figures be submitted. Ray and his "committees" (the membership changed from quarter to quarter) never had much to say about attendance, however, for Ray hardly ever bothered to come to any of the films. Until this quarter, the committee members' names were never listed on the programs. Could it be they never knew at one time who was actually on the committee? It should also be pointed out that Ray graduated a quarter before his term should have ended. Was Knapp aware of this at the time of his appointment? Would it have made a difference?

The Lyceum Film Committee premieres Real Life, **a film by "Saturday Night Live" alumni Albert Brooks. He's the man on the left.**

As for publicity, it is safe to say that fewer posters—one of Ray's major intended "renovations" for the program—were placed on bulletin boards during his stint as chairman than during any given month of the three chairmanships (Eleanor Mitchell, Charles Hinkle and myself) that preceded him. The Fall and Winter brochures were sloppily done, with essential information like times and places often deleted. Three-hour films and two-hour double features were frequently placed in two-and-a-half-hour time slots.

And what can be said for the new program's diversity? Is there any defense for an inept and probably desperate attempt by a few people, with no idea of what they were doing, to put a film program together? Knapp insisted that more current popular films were needed, though out of the goodness of his heart suggested that one day (like the Sabbath, I suppose) be set aside for "artistic and aesthetic films." An "aesthetic film"?—it beats me. The best attended film, with 387 people, during Ray's period as Chairman was *The Producers*, made twelve-and-a-half years ago. So much for current titles; almost twice this amount turned out for Ingmar Bergman's *Face to Face*, shown during the Fall of '77—an "art film" if ever there was one.

A very large percentage of the prints, as those few who stayed with the current program will agree, were in execrable condition. But then again, what could be expected? Ray had no experience in dealing with film distributors and knew nothing of what it involved. Most disturbing, perhaps, is the fact that Ray was totally unfamiliar with Georgia State's screening facilities. Lyceum is one of the few film programs in the South that can adequately show cinemascope (widescreen) releases in their original format. Unfortunately, most of the cinemascope titles (like *Oklahoma*, *Jesus Christ Superstar* and *Zabriskie Point*) were ordered in flat (TV dimensional) versions, meaning that approximately one third of the original image was missing. Moreover, due to the fact that Ray improperly booked places to show the upcoming Spring films—he chaired the committee at the time these films were chosen—two of the quarter's biggest titles, *2001* and *The Deer Hunter*, will have to be shown, unless changes are made, at least one day in room 602 of the Business Administration Building which has no sound system, a very small seating rake, and—you guessed it—no cinemascope screen. Regardless of where you might sit in this room, you will be faced with two lines running vertically through the film's image.

John Knapp's remark that "to be chairman of Lyceum films requires no expertise in film, that's a fact," rushes quickly to mind.

Actually, Ray doesn't deserve all the blame; he accepted a position that was urged on him (for his resume, perhaps), though it could be argued that he could have determined that prior knowledge was needed for the job. As for the man who appointed him, the various deans who condoned the appointment, and the SGA members who wouldn't even allow the former Lyceum Committee to present a petition

See Lyceum pg. 26

25: Lyceum by Will Brantley
26: Simon by Glen Thrasher
27: Nothing Personal by Valerie Nelson
27: Wise Blood by Henry Jenkins III
28: Little Darlings by Mark Flanagan
29: Serial by Abby Epstein
30: When Time Ran Out by Edward McNally
31: Little Miss Marker by Gail Rice
32: The Changeling by Mark Flanagan

Lights! Camera! Action!

In what we might as well concede is a quarterly tradition, we devote a third issue to the movies. We begin with an assessment of the Spring Lyceum Program which also tries to sum up that organization's rather unique year. And there are reviews—boy, are there reviews! Enjoy.

Spring Film Schedule Lacks Any 'Great' Films

Cont. from pg. 25

with over 700 names protesting the appointment, no excuse can be made to justify their actions.

When I met with Knapp and he informed me that I would not be reappointed as chairman, he did assure me, however, in the presence of Dean Linda Frye, that he would consult with Lyceum's long-time adviser, Dean James Sligh, before making any further decisions. As it turned out, he never did. Moreover, I doubt if it was ever his intention to appoint someone as chairman from the former committee. God forbid, no one on that committee was Greek enough. In the celebrated Bruce Dunbar interview in the April 30 *Signal*, (you remember—the long one where Knapp spouted so many inconsistencies that his remarks were not only laughable but contemptuous) Knapp claimed that he had consulted with Dean King Buttermore at least 20 times—and John's not one to use hyperbole—regarding Hermann's appointment. This is amusing because Dean Buttermore has never advised Lyceum. (Buttermore advises the *Signal*, *WRAS*, Incept, the SGA and the IFC. Is it good that this one man exerts so much influence over so many major student organizations?)

I'm fully aware that there are those who regard the opposition to media appointments at GSU last year as "sour grapes," and the same thing will probably be said about this article. One might think, however, that the large number of students who grouped together and demanded the resignation of Mike Garretson as *WRAS* General Manager, as well as the 707 who signed the Lyceum petition, had all partaken of the same infected fruit.

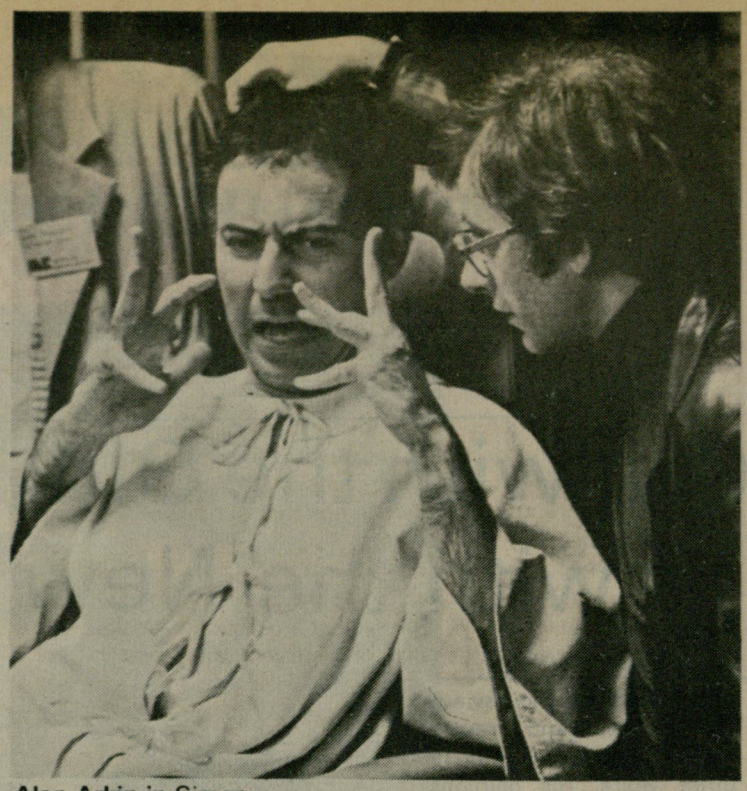
At any rate, that was the past, though it certainly affects the way things are now. A group of people who had devoted a great deal of time (and yes, love) to a program were forced to sit back and see their efforts erode, while those who had watched and enjoyed the growth of Lyceum over the past eight years were left with nothing but a regression. Let us hope that the new SGA president, the various deans, and whoever else is concerned, will show more rationality and less insensitivity when making further decisions about the Lyceum program.

As for the present, the Spring line up has much more to offer than Fall or Winter, though one would be hard pressed to spot one genuinely great film. The most interesting weekend selection is last year's *The Warriors*, a film which was sadly neglected but which has more to offer in the way of art and fun than any other title on this part of the list. Bergman's *Autumn Sonata*, which received mixed reviews, could also be interesting if viewed as another episode in the history of his ongoing personal trauma. The weekend list also includes two late sixties counter-culture films: *The Strawberry Statement* and *Joe* (with Susan Sarandon); last year's Academy Award winner *The Deer Hunter*; Kubrick's *2001*, perhaps the most pretentious film ever made; and four titles which I have not seen: *Straight Time*, *Real Life*, *High Sierra* and *Beat the Devil*. The committee is also showing the Atlanta-based film *Summer Love*, in which I (blush) play the small part of the Tarot reader. Though this film is only partially successful (a very weak male lead—not me—being the most obvious flaw), it does represent something of a landmark in Atlanta filmmaking.

The Thursday list is yet another collection of "women's films," this time assembled largely by Anicia Lane. The films on this list range from *Persona*, one of Bergman's craziest, yet most enjoyable works, to what is probably Truffaut's worst film, *Such a Gorgeous Kid Like Me*. Also represented is Ibsen's *A Doll House*, via Jane Fonda; Vanessa Redgrave's *The Loves of Isadora* (though this film is said to boast a great performance, it is awfully stodgy and dull); Sophia Loren's *Two Women*; Susan Hayward's *I Want to Live* (in lieu of Lana Turner's *Imitation of Life* which was considered but was unavailable—hurray for great trash!); and Agnes Varda's *One Sings, the Other Doesn't*. The film from this collection we can most look forward to seeing, however, is Clara Bow's *The Wild Party*.

Tuesday gives us an early American comedy series. Put together for the most part with great care by Henry Jenkins, I will use this series to speak for the future Lyceum, for though it represents a period I'm not really fond of, it shows what a few talented people, knowledgeable about their area of interest, can do when only given the chance. Due to space limitations, I will only list these films here: *Sherlock Jr.*; A Robert Benchley Festival; *Design for Living*; *Ruggles of Redcap*; *Million Dollar Legs*; *Boy Meets Girl*; *Mr. Deeds Goes to Town*; *Hail the Conquering Hero*; *Born Yesterday*; *True Confessions*; *Mister Roberts*; *Operation Mad Ball*; *Lord Love a Duck*; *The President's Analyst*; *Minnie and Moskowitz*; and *The Hospital*.

Let me once again take the chance to express my appreciation to everyone who supported Lyceum during its time of crisis; I have nothing but great hopes for its future. The Summer schedule, under the direction of Eddie Cummings, who goes almost as far back in his connection with the committee as I do, is possibly the most ambitious program to date. I sincerely trust that nothing, or rather no one, will stand in the way of his being appointed Chairman, 1980-81. It's funny that after a year of being in the control of people who just didn't care, Lyceum has once again fallen into reliable hands. Will the Philistines ever learn?



Alan Arkin in Simon

Alien Earthling Stars in 'Simon'

By Glen Thrasher

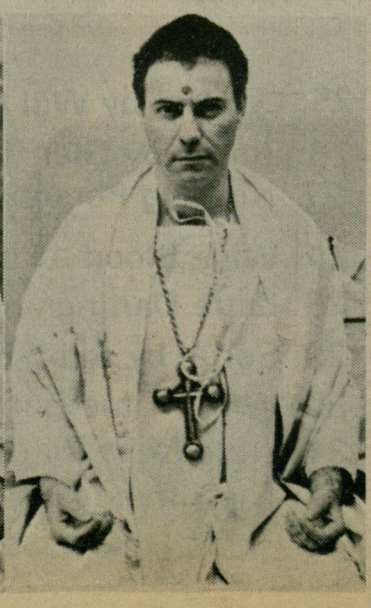
Simon; Directed and Written by Marshall Brickman; Produced by Martin Bregman; Photographed by Adam Holender; Music by Stanley Silverman. An Orion release through Warner Brothers

Simon, the directorial debut of Woody Allen's longtime cohort Marshall Brickman, has all the witticisms present in even Allen's most atrocious films and none of the visual common sense present in Allen's best films. Whatever artistic success *Simon* achieves is due to its well-timed comedy and not at all to its (not present) camera style.

The narrative concept is not simple, but it proves to be an effective base for Brickman's modernistic humor. Five demented geniuses locked up in a think tank with unlimited funds are supposed to save the world. They decide instead to convince the people of the world that there is an extra-terrestrial living on Earth, just to see what will happen. They choose Alan Arkin as their dupe, and this turns out to be in the film's best interest.

Arkin, as the psychology professor convinced he is an alien creature, gives a performance which is a combination of his psychotic detective in *Little Murders* and his Russian "invader" in *The Russians Are Coming*. Especially impressive is his recreation of the evolution of man in which he develops from a tiny sea creature up through a Kubrickian apeman to modern man. I would have liked it if Arkin had been given an entirely new evolutionary path so that he could really be a different species. But then that would have prevented him and Judy Graubart from reproducing. Anyway, I cannot fault Arkin's performance given the material. William Finley, Jayant, Austin Pendleton, Wallace Shawn and Max Wright as the five geniuses, Louise Lasser as the sultry computer voice also add lustre to this movie's overall effect.

The main problem with the movie is that it fails to commit itself to any of the themes with which it tampers. Brickman's half-assed satire of television adds nothing in the light of *Being There* and *Network*, not to mention the many pokes at television in any given Woody Allen movie.



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Bad Comedy Gets Personal

By Valerie Nelson

Nothing Personal; Directed by George Bloomfield; Produced by David M. Perlmutter; Written by Robert Kaufman; Photographed by Laszlo George and Arthur Ibbetson. An American International release

Nothing Personal is an overblown, unbelievable comedy with good guys, bad guys, a beautiful woman (and accompanying sex scenes), lots of sweet, helpless, underprivileged beings that get picked on, and fancy, silly car stunts.

The good guys are Donald Sutherland and Suzanne Somers, the latter doubling as the beautiful woman. Sutherland is a law professor at a college in Alaska who is alerted to the plight of some seals and vows to save them. The seals, an endangered species yet, fall into the category of sweet, helpless, underprivileged beings that get picked on because they are being bludgeoned to death with baseball bats. They are being bludgeoned to death with baseball bats because a big, bad, conglomerated, mega-construction company is building a bombing base and community on their breeding grounds. The bombing base is being built there so the U.S. Government can protect America from the rabid Chinese, who could be bombing us at any moment.

Suzanne Somers is the gorgeous, sexy, bright young Washington D.C. lawyer that Sutherland hires to help him in his quest to save the seals. She promptly seduces him. They join up with Roscoe Lee Brown, who plays an eccentric hotel owner who has been bought out by another conglomerate. They start searching for the single living Cherokee Indian alive in the world. Add to this lots of after-the-act sex scenes, with Sutherland teaching Somers his particular views on women's lib, and two silly automobile chase scenes, and you have the plot. Sound confusing? It is, Alfie, it is.

The author seemed to want to stuff as many cliched pieces of muck as possible into one ridiculous movie script. He is not satisfied with just one official set of bad guys—no, the nice guys have to cope with the combined powers of the entire U.S. military system and a representative dirty money-grubbing big business. There cannot be only one oppressed minority, but they have to pick on the last remaining Cherokee Indian (another endangered species, I guess), hundreds and hundreds of darling, big-eyed baby seals, and even, to an extent, a representative of the dwindling number of small businessmen in America: Mr. Paxton, the hotel owner who is forced out of business by a conglomerate. The bad guys have no redeeming qualities whatsoever, being sneaky, bumbling, and just plain mean; not only that, but all the odds are stacked in their favor.

It was a relief to see Suzanne Somers play a role in which the character has even a small amount of intelligence. She plays it well, though the sly sexiness gets a little cloying after a while.

Donald Sutherland's role is an elaboration on his jaded, potsmoking college lit. teacher in *Animal House*. He appears to be stoned out of his gourd throughout the entire picture. Everything filters to him slowly and through a fog. I don't understand why the character had to seem so slow and dreamy all the time. Sutherland's interpretation strikes a discordant note in the film.

Roscoe Lee Brown as Mr. Paxton reminds one too much of television's Robert Gillaume as Benson. The rest of the players are predictable and O.K.

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Huston's Adaptation Lacks Spirit of O'Connor's Novel

By Henry Jenkins III

Wise Blood; Directed by John Huston; Produced by Michael Fitzgerald; Written by Benedict Fitzgerald from a novel by Flannery O'Connor; Photographed by Gerry Fisher; Music by Alex North. A New Line release

Brad Dourif stars as Hazel Motes in John Huston's movie of Flannery O'Connor's Wise Blood

Much has been written in the press about how remarkably faithful John Huston's *Wise Blood* has been to the original Flannery O'Connor novel. But Huston's "faithfulness" has had roughly the same effect as interbreeding the successive generations of a fine coon hound: every weakness in its "blood," its disposition, its build, is exaggerated; its strengths are diluted and one is stuck with a thoroughbred though rather unmanageable animal.

Based on the haunting first novel of a brilliant, somewhat bizarre Georgia writer, *Wise Blood* has been filmed in O'Connor country around Macon. Huston has indeed remained faithful to the idiosyncratic ramblings of O'Connor's imagination but his unwillingness to alter the dialogue or the structure of her story prevents him from translating to the screen the work's greatest strengths: her highly verbal writing style in the Southern storytelling tradition, and her compassionate tone which turns O'Connor's grotesques into sympathetic characters.

As a writer about the South, Flannery O'Connor is without peer. While one can argue that William Faulkner is a superior author (in the classical sense of the word), his writing style—for the most part—is far too intellectualized to be an accurate recreation of the Southern milieu. Faulkner has captured the greater truths of the poet but O'Connor's ability to recreate the rather unique social environment of the south is unsurpassed. O'Connor's sparse, simple language has the feel and texture of a yarn that might be spun in a small town

See Wise pg. 29

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By Mark Flanagan
Signal Entertainment Editor

Little Darlings; Directed by Ronald F. Maxwell; Produced by Stephen J. Friedman; Written by Kimi Peck and Dalene Young from a story by Peck; Photographed by Beda Batka; Music by Charles Fox. A Paramount release

A moviegoer doesn't need a whack from a cattleprod to know that *Little Darlings* is probably a bad movie. The very idea of a Tatum O'Neal movie, featuring that sneering, exceedingly unpleasant daughter of Ryan, would raise goose bumps on Vincent Price's skin. And my own highest hopes—that the movie would be a vicious, anti-romantic reassessment of girls on the verge of womanhood—were dashed by an interview with the producer (that appeared in the *Constitution*) that indicated that the film's script was heavily watered down prior to its execution. The resultant film is watery indeed.

The premise is good, dirty fun. At a girl's camp, the only two lasses stupid enough to confess that they are virgins are prodded into a contest, a race really, to get laid. One of the girls is O'Neal, who is rich and snooty (type-casting), and the other girl is Kristy McNichol, who is poor and uppity. The movie gets off to a good start: McNichol, who smokes like a B&D entree and carries herself as though she's been in one or two rough bars, kicks a boy who has gotten mildly fresh smack in the crotch and smiles as he writhes. The whole movie ought to have lived up to and surpassed that kick, and presented the girl/creatures as the nasty, mixed-up, hormone-imbalanced viragos that girls at the age of 15 often are. No sugar and spice for these harpies, they'd prefer to smoke and swap dirty stories and pursue the less advanced boys with a ferocity that is alien to the boys (for a couple of years, anyway). The movie I describe is apparently the movie that was at one point intended, and it would have been good, hellish fun.

There is a glimmer now and then. The girls descend on a men's restroom in a gas station and steal and smash a condom machine and push the foil packets down their blouses and in their pockets. O'Neal and McNichol choose their targets heartlessly and single-mindedly, and, though unfortunately, both fall in love and reflect on the sacredness of "the first time," they are still amusing as they practically beg for seduction.

But around the edges of this movie, and, eventually, right at the center, there are some downright musty ideas about sex and virginity—well, maybe the ideas aren't so very whory, but they are surprising to find in an obstensibly hard-hearted, with-it movie. Virginity and defloration are subjects that, for a good many people, are in bad taste even when they are treated intelligently. This uptightness about two universal situations is shared by the filmmakers apparently, who chicken out on what is, after all, a commercial subject (the ground is well trod in art) and turn first sex into one of those misty-eyed affairs in which the girls weep over the loss of something valuable, as though virginity has mystic qualities that are lost when one is first screwed.

Well, of course, it isn't, and it's a stupid, even dangerous, attitude. Dissatisfied young girls who believe that sex will turn them hocus-pocus into women often become dissatisfied pregnant young girls. The truth is that virginity and its opposite do not have particular qualities except those that are attached to them. So for Kristy McNichol, who has sex with a boy her age, a soft, androgynous creature who seems to lack a sexual identity, the loss of virginity means the loss of a certain quality that was important to her. Originally, at the beginning of this movie, virginity was a bother that the girls fiercely wanted to divest themselves of (which is an amusing and fresh attitude), but when it comes down to it, this movie's attitudes are as old-fashioned as those in any old Doris Day flick.

The real tip-off to this film's attitudes is that Tatum O'Neal, who fails to get laid by the handsome camp counselor (Armande Assante), lies and wins the competition, while Kristy McNichol, who concludes that sex is a private thing that ought to be kept to oneself, insists that she failed. Tatum, the virgin, is the real winner, see, because she's decided to wait until—well, later. Thus, this movie is only for girls with romantic illusions, but it is icky for adults with vivid memories. Anybody who has had one or two silly, intense love affairs is bound to see that *Little Darlings'* eventual hesitancy in going through with its intentions is a little backward. The movie misrepresents the experience of first sex.

The girls who surround the two stars are an odd collection. There is a flower child who drops ginseng into everyone's milk as an aphrodisiac as though she were depositing an illicit drug. (But I'll be damned if I can figure out what the filmmakers want the audience to think about her.) The girl who starts the contest is the villainess of the piece, an unusual, nasty take-off of Brooke Shields: she strikes poses and puckers up her lips and clomps about like Shields. But I couldn't understand why a movie starring two girl-stars would make fun of a third. It makes no sense.

Gay motorcyclists? Martin Mull goggles in Serial

"Serial" Shows California Life

By Abby Epstein

Serial; Directed by Bill Persky; Produced by Sidney Beckerman; Written by Rich Eustice and Michael Elias from a novel by Cyra McFadden; Photographed by Rexford Metz; Music by Lalo Schifrin. A Paramount release

The rumors you've heard about California—that everyone has a hot tub, a book on est, and real mellow attitudes as well as mellow speech—are not all rumors. It is very easy to spot a native Californian if you use at least two of the above standards. California is where the beautiful people are supposed to live: you know them because they are the ones at the head of their self-improvement classes. They try so hard to be the epitome of the Me Generation that they end up being the prime examples of the Plastic Generation. They are the fad followers, the affluent, the healthy. They are the people Cyra McFadden tried to write a serious novel about, but she had to quit because the truth seemed too much like satire. McFadden eventually continued her book and she this time did literal reporting of the people and events of Marin County, California which became the comic novel, *The Serial*.

Serial has now turned into a film with a very heavy R rating. It could easily pass for Sex Education and Creative Adultery 201. It evolves around Harvey (Martin Mull) a bank executive who does not believe in withholding hostilities, and his wife Kate who is intent on keeping up with her "together" friends, whose main concerns are lentil loaves, sessions with Leonard the Shrink, and the weekly Women's Consciousness Raising Group where they discuss who has the best sex life. They have a teenage daughter, Joanie, and a sheepdog, Elton John. The perfect family.

Kate is trying hard to improve her self-image and fit into the Marin County society by becoming involved in what her cosmic friend Martha (Sally Kellerman) says is *de riguer*: yoga, TM, Zen jogging, natural fibers, selling macrame, creative cooking, and one creative extramarital affair. Kate has also learned to control her emotions but becomes furious when Harvey openly exhibits his emotions against a gang of Joanie's rowdy friends who have taken control of their house. Kate immediately exiles Harvey from her space. Harvey leaves and takes up with a 15 year old nymphomaniac but this is short-lived. He moves home to comfort Kate after Joanie joins the Church of Oriental Christian Harmony, sort of like the Moonies in purple Hari Krishna costumes who sing "We Love You, Conrad." Then it's Kate's turn to move out after Harvey has been caught at the weekly Chamber of Venus orgy with his secretary. Kate and Harvey eventually get back together after a close friend commits suicide.

The two decide to renew their marriage vows with the help of Reverend Spike Thurston (Tom Smothers), minister of the Radical Unitarian Church and an active member of the Sexual Freedom League, but first Harvey must rescue Joanie from the church. To do this, he employs the help of bank executive Luckman (Christopher Lee) and his all-gay motorcycle gang who like to spend their time terrorizing Rev. Spike. It's quite a trip to see the gang riding up the San Francisco hills to the tune of "Born To Be Wild."

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John Huston Interprets O'Connor Novel 'Wise Blood'

Cont. from pg. 27

barbershop on a sticky summer afternoon. Her understanding of the Southerner's ambivalent attitude toward race relations and the complex class system that ruled unquestioned until the civil rights movement is almost flawless.

Taken as a whole, her work represents the best portrait of the South in the transitional '40s and '50s, providing great insight into the questions of sexuality, religion, race, violence, morality and family "blood," questions which all blend together into a feverish mixture in Southern thought. Her vision is extremely personal; some might call it hallucinogenic or allegorical—but all I can argue is that I have met O'Connor characters in country stores in North Georgia, on construction sites in Atlanta, and at family reunions and at deer hunts in South Georgia. The time and place she was writing about was a rough world where hardworking people had come to live with violence and death (as a part of their religious thought and daily life) and where the eccentric are accepted as a normal part of the community's existence.

Wise Blood was O'Connor's first novel and as such was written fairly early in what was a sadly short career; its roots can be traced directly back to her short story "The Train," which was found in her master's thesis at the University of Iowa. (Only a small fragment of this early material is in the film.) Her first stories represent a young author's search for style and for a personal perspective; for the most part, they have none of the narrative coherance or compassionate perspective of her best writing—the short stories collected in *A Good Man Is Hard to Find* and *Everything That Rises Must Converge*. Perhaps because it is an expansion and combination of four separate short stories—"The Train," "The Peeler," "The Heart of the Park" and "Enoch and the Gorilla," the novel's structure is nowhere near as tightly controlled as her later work. Her narrative wanders hither and yonder, changing perspectives numerous times (without the conscious control of Faulkner's *Absalom, Absalom*) and reaches a loony level of complete obscurity in the last few chapters where motivations make sense only to the author. *Wise Blood*, at its best, is a muddled masterpiece. Huston has adopted the story—which, as I said, is the work's weakest element—to the screen virtually intact, complete with its inexplicable twists and misdirected meanderings. Such "faithfullness" is superficial at best.

Wise Blood is O'Connor's unique vision of "old time religion" turned against itself and choking to death on its own "blood." Hazel Motes, the grandson of a "hellfire and brimstone" evangelist who has reduced the boy to sheer terror over "the ultimate judgement day," returns home after a stint in the army to discover his hometown has "dried up and run off;" Hazel goes to the city "to do some things I ain't ever done before" where he loses his virginity to a three-dollar-a-night whore and struggles to escape his past. But he is constantly confronted with the profitability of Southern Christianity: the preachers are as much sideshow barkers as they are "ministers of the gospel," and Hazel becomes so outraged by their "lies" that he starts denouncing religion.

Even here, Hazel cannot escape the "hellfire" that runs through his "blood" and must form his own religion, The Church of Truth Without Christ, to rebel against the church of his grandfather; his assault on the church reduces him to a crude parody of his grandfather's stump-speaking as he holds revivals on streetcorners for "the church where the blind don't see and the lame don't walk and what's dead stays that way." Ironically, Hazel Motes, the man who constantly declares "I don't believe in anything," has more blind faith than any of the other characters. Surrounded by cynics, conmen and people who are willing to accept any - and all moral infractions, Hazel maintains his sense of purity and honesty. He is ruled by blind faith: in his car which is such a junk heap it hardly runs at all, in a "blind" minister who turns out to be a con artist, in the purity of the preacher's daughter who thrives on carnality, and in the absolute truth of a church that claims there is no absolute truth. When his faith in outside power is shattered and he is unable to convince himself that he is morally "clean," he turns inward in a religion of self destruction and cleanses his sins with his own blood.

Huston accurately captures Hazel Mote's frantic efforts to escape the call of his "blood," largely through the outstanding performance of Brad Dourif (Billy Bibbits in *One Flew Over the Cuckoo's Nest*). Dourif's Hazel is ably supported by Amy Wright, Harry Dean Stanton, Mary Nell Santacroce, Dan Shor, Ned Beatty and a cast of local nonprofessionals whose intense faces show the lines that only bitter wind and heavy sweating produce. The locations, the dialects, the costumes, the faces do indeed seem to be the visual equivalent of O'Connor's literary world.

Even here, Huston has distorted a very critical aspect of *Wise Blood*'s narrative: Hazel Motes' childhood encounter with a sideshow stripper. In the book, the boy sneaks into the carny strip tent to discover his father making lewd comments about the naked woman writhing in her coffin and returns home to be punished by his mother for "unclean" actions. In voluntary penitence, he walks two miles in shoes full of stones and broken glass. In the film, Huston only shows us the boy peering at the naked lady and his self punishment; gone is the sense of hypocrisy which contributes greatly to Hazel's sexual and spiritual confusion.

Still, in making Flannery O'Connor's vision into a concrete story, Huston has sacrificed the tone and texture of her writing, which is the greatest—and perhaps only—strength of *Wise Blood* as a novel. This loss is often completely unnecessary. Gerald Fisher's rustic-hued cinematography depends upon broad camera movements to expand the perspective of her characters into a larger social environment is false to the internalization of O'Connor's literary style. Much like Sherwood Anderson, O'Connor uses small details to reveal larger truths, a style which could be translated more accurately through a cinematography of tight lyrical closeups. Likewise, Alex North's whimsical pseudo-country score tends to reduce the actions of Enoch Emory to the silly tomfoolery of a village idiot while O'Connor presents the boy's often oddball actions as having a deadly earnestness of mission behind them. While the current score belittles characters for whom O'Connor exhibits great compassion and sympathy, North could have contributed much to the complexity of *Wise Blood*'s vision if he had studied the way he captured the descent of Blanche DuBois into insanity in his own acclaimed *Streetcar Named Desire* score.

Perhaps the most crucial flaw in Huston's adaptation is his inability to find a screen equivalent of the long internal monologues O'Connor uses to clarify the motivations underlying her character's more eccentric actions. Enoch Emory, Hazel Motes' 18-year-old disciple who steals for his profit a "New Jesus," a rotting mummy in a local museum, suffers the most from Huston's failure to reveal the motivations O'Connor expresses internally. Enoch is basically a loner in search of love and respect...first from Hazel Motes and later from Gonga the Gorilla. He is controlled by forces he does not understand; he feels things in his "blood" and acts upon them. Since he spends so much time alone, we cannot understand the significance he places on the mummy, the gorilla or the events of the story, attitudes the

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Disasters

Time Runs Out for Allen As Trend Ends

By Edward McNally

When Time Ran Out; Directed by James Goldstone; Produced by Irwin Allen; Written by Carl Foreman and Stirling Silliphant from a novel by Gordon Thomas and Max Morgan Witts; Photographed by Fred Koenekamp; Music by Lalo Schifrin. A Warner Brothers release

For the film industry as a whole, practice only seldom makes perfect. More often, a successful, entertaining movie is copied again and again with diminishing overall results. Nowhere is this disappointing trend more boringly apparent than in the disaster genre. *When Time Ran Out*, is the latest entry in the cataclysm category, proves once again (as if any doubt remained) that these movies nowadays live up to their name in the worst sense of the word.

Defining disaster films as those incorporating impending natural or manmade catastrophe in the plot, one can find examples throughout movie history. *San Francisco,* ('36), *Hurricane* ('37), and *The High and the Mighty* ('54) come to mind most prominently. But it was only in the last decade, beginning with *Airport* in 1970, that disaster movies were produced in abundance.

It is a commentary on the genre that such films as *The Posiedon Adventure* ('72), *The Towering Inferno* and *Earthquake* (both '74) are the classics. Of course, nobody views such movies with the same standards or expectations that they use for Woody Allen comedies, Hitchcock thrillers or practically any serious foreign film.

The two basic elements of this brand of escapist fare are, as always, action and glamour—in that order. Given the time requirements of several action sequences, plot and character development are kept to a minimum. Thus the extra need for star-studded casts is to make the (usually rich or dangerous) principal characters more easily identifiable. Romantic interest is most often used to maintain audience attention between violent scenes, especially messy love triangles.

As in any story containing an iota of drama, there are bound to be sympathetic and unsympathetic characters, with the main hero almost always a down-to-earth white male. These heroes are usually not the most successful people before the disaster because of their courageous individualism but these qualities usually attract a small group of followers who join in taking the risks necessary for survival in times of crises. Consider Gene Hackman's defrocked priest in *Posiedon*, or the nonsense architect and the firechief played, respectively, by Paul Newman and Steve McQueen in *Inferno*.

Mr. Newman appears again in *When Time Ran Out,* another in a series of dismal Irwin Allen productions. He is the biggest name in the movie and looks the most bored and embarrassed in his role as the all-around loner and oil wildcatter who first suspects something's got to give underneath the volcano that is smoldering near a deluxe hotel on a Pacific island.

Paul Newman and Jacqueline Bisset in When Time Runs Out

Tony Franciosa plays the corrupt manager of the hotel (owned by William Holden) who persuades most of the hotel mob to ignore Newman and his warnings of the approaching lava. The fact that a few fireballs have already hit the hotel doesn't seem to faze these catatonic vacationers.

After a tidal wave wipes out the island village by pouring into the local bordello (in a fine show of Hollywood morality), Newman is joined by a handful of second-rate Hollywood names including Holden's love interest, Jacqueline Bissett, to be by Paul's side as the gorgeous but gutsy heroine.

Virtually the only action involving the cast takes place as our intrepid band crawls across a deteriorating bridge over an exploding lava flow. (What causes the lava to explode is not explained.) A stray hooker and a few minority Polynesians fall to their fiery graves but the audience is denied even the sensational thrill of seeing them enter the molten magma.

Unlike the early disaster films, *When Time Ran Out* offers virtually no decent special effects, elaborate sets, or truly glamorous individuals to root for or to despise.

Instead, we get just a bunch of bored (and boring) "names" stumbling through a frail imitation of a film formula that dried up years ago. Hopefully, movie goers will be seeing the last Irwin Allen waste of acting talent. After this, his third straight commercial failure (after *The Swarm* and *Beyond the Poseidon Adventure*), this could be one tasteless producer whose time ran out in moviemaking.

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Too, Too Cute

'Little Miss Marker' Sweats with Sugar

By Gail Rice

Little Miss Marker; Directed and Written by Walter Bernstein; from a story by Damon Runyon; Produced by Jennings Lang; Photographed by Phillip Lathrop; Music by Henri Mancini. A Universal release

Little Miss Marker is a cute little film with cute characters, cute dialog, and a sugary, cute happy ending. But don't let all that sugar turn you off: its not so sweet that it causes tooth decay. *Little Miss Marker* is fun, family entertainment; it is wholesome enough to take the kids to, yet it is also an enjoyable escape for adults as well. It isn't often that a movie is released which can please such a wide-range audience.

This is the third remake of the story, which originally starred Shirley Temple, about a crusty but lovable bookie named Sorrowful Jones (Walter Matthau, in this case) who accepts a six-year-old girl as a marker on a $10 bet. After her father disappears, he finds himself stuck with her. He won't turn her over to the authorities for fear of getting himself in trouble, so he keeps her, dragging her around with him as he goes about his business. Naturally, the lovable little waif breaks through his gruff exterior, revealing that he is nothing but an old softy underneath.

Sara Stimson, Julie Andrews and Walter Matthau in Little Miss Marker

That "lovable little waif" role, originally played so well by Shirley Temple, is now portrayed by six-year-old newcomer Sara Stimson. Sara is an adorable, tiny girl with huge eyes and a lost puppy expression that would stand up to Temple's any day. She is an incredibly natural and charming little actress and she will probably have a bright future. Unfortunately, however, Sara does not have the sparkle of a Shirley Temple and she may lose her screen appeal as she grows older.

Although the little girl is supposed to be the main attraction, the one who really steals the show is Walter Matthau. He is in top form in his usual slouching, grumpy, funny way. He has some of the best comic timing in the business. It is delightful to watch him with little Sara, especially as he slouches down the street, his long legs taking giant steps, with her little feet moving as fast as they can to keep up. She is always about two yards behind him.

Julie Andrews plays a rich widow who not only falls under little Sara's spell, but also finds big Walter irresistable. Tony Curtis, who himself played Sorrowful Jones in the 1963 remake, appears as Blackie, the bad guy. Curtis is excellent as a gangster. Bob Newhart is also good as Matthau's sidekick.

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'Changeling' Provides Several Scares

By Mark Flanagan
Signal Entertainment Editor

The Changeling; Directed by Peter Medak; Produced by Joel B. Michaels and Garth H. Drabinsky; Written by William Gray and Virginia Maddox from a story by Russell Hunter; Photographed by John Coquillon; Music by Rick Wilkins. An Associated Film Distributors release

If you feel up to it, you might try *The Changeling,* an imperfect, even minor concoction that means to scare and only to scare. This it does well enough; a friend and I sat up close to the screen, surrounded by what seemed to be a colony of teen-age girls, and the screaming and carrying-on was worse than I've ever seen at the Georgia Book Store on the first day of classes. Although I was left largely unaffected by the spookiness—I almost always am, happily—I was heartened by a work with a strong structure and plot strands that weave and rhyme at the end. And the acting is good, and the direction is up to the demands of the genre, and the girls did scream their tousled heads off, so this is a film that comes highly recommended.

George C. Scott, much less affected here than in *Hardcore,* as though he thought the role unimportant and decided not to try so hard, is a highly regarded neoclassical composer who unfortunately loses his wife and daughter in one fell smack (Mack-truck division). Broken and disheartened, he moves to a large house outside Seattle, located for him by Trish van Devere (Frau Scott), and teaches a course in advanced music composition at the local university. His class is scheduled to have 23 students and has 560 or so college moppets instead. He is very highly regarded.

But his house, ancient, long-empty, preserved by a historical society, won't behave. It makes loud, unpleasant noises, it plunks notes on the piano when no one's around, it leaves the lights on and it forgets to turn off the tap. Mice or ghosts, and ghosts seem more likely. So a seance is held, an incredible scene: the medium, approved by the university's psychic research center (why doesn't GSU have one of these?), asks questions of the ghost and scribbles the answers on sheets of paper. As the questions become more intense, the answers are scribbled more and more frantically, until, finally, the medium cracks and the papers are strewn.

The ghost, it turns out, is a boy of six, murdered in his bath (a la *Les Diaboliques*) by his father for various complex reasons, but, incredibly, the murder happened in 1906, and the murderer is long dead. Scott determines to discover the whys and wherefores of the murder and to bring the truth to light and thus lay the ghost to rest, a pursuit of supernatural mercy that comes to involve an ancient congressman played by Melvyn Douglas.

Anyone can see that Scott could just as well have packed his bags and cast about for a Ramada Inn and called his part in the proceedings to a halt. But the plot is arranged carefully so that it is clear that the death of Scott's daughter has left him with an amount of undigested, frustrating guilt. That guilt is externalized (this kind of thing happens a lot in horror films) and cast onto the house's only ghostly occupant. Those sounds and leaky faucets, etc., are on one level the work of the ghost and on a second level the physical manifestations of Scott's guilt. When the house can be brought into line and the ghost expelled, then the guilt (mostly repressed) can be expiated. So Scott, in singleminded determination, drops everything and tries to square things for the ghost, and indirectly, for himself. That is the motion of the story.

Director Peter Medak also diddles with the theme of identity, and I must be vague about this or I'll spill too many beans and give away the story. Medak is, and has been, concerned with the fragility of individuality. In his *The Ruling Class,* Medak puts forth Peter O'Toole as a young man who believes that he is Jesus Christ and then Jack the Ripper. Whoever a person believes he is, he is, and that's all there is to it. But in *The Changeling,* a character comes to learn that he is not who he has believed himself to be and, identity shorn, his stand-in life comes to an end. He dies. For Medak, that's horror.

The Changeling is a thoughtful horror movie, and, in traditional scare terms, it is effective. Medak, a very mannered director, can provide the odd angles and horror film apparatus in his stride and still keep the meanings of each scene clear. Nothing seems out of place, nothing is overdone. In addition, he is properly attentive of the actors, especially Trish van Devere, a charming, forceful commedienne who too often takes serious roles opposite George C. Scott. Scott's off-handed approach in *The Changeling,* however, has infected van Devere, and, so, this movie contains her least troublesome performance in a drama. She is not so hard, so cut-off, and she is allowed to flash her beautiful smile, so one easily warms to her.

At last, at long last, the AFD (Associated Film Distributors) symbol shimmers in front of a good movie. This fledgling major film company has released 10 pictures, all variously poor (from *The Muppet Movie* to *Firepower* to *Saturn III),* and it is perhaps sadly indicative that *The Changeling* is not produced by Lord Lew Grade, as are all the other AFD movies. Does Lord Grade know how to make a good picture? At least he has begun to pick up movies from outside sources now, having proved (with *The Muppet Movie*) that the company can market a hit film. This is a fact that bodes well. Another major studio is much needed. Breeds competition, adds spice to the soup.

American Red Cross

SGA Speakers Presents

Atlanta Constitution Columnist

LEWIS GRIZZARD

Thursday, April 10

7:00 p.m.

Sparks Assembly Hall

GSU's Own comics

Better Than Nothing

Don Harden

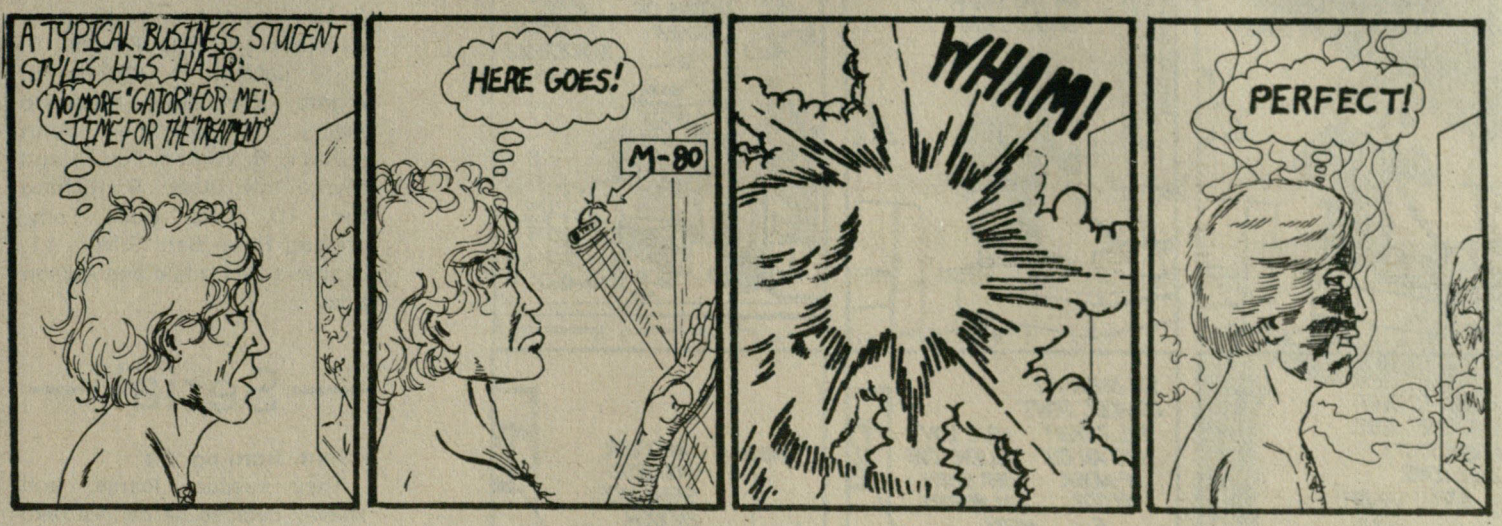
A Space Trip Like No Other!

Roy Richardson & June Brigman

COMING SOON FROM THE TEAM WHO GAVE YOU "THAT'S ENTERTAINMENT?":
A SPACE TRIP LIKE NO OTHER!
OH, FELGERKARB!
BY BRIGMAN & RICHARDSON IN APRIL. WATCH FOR IT!

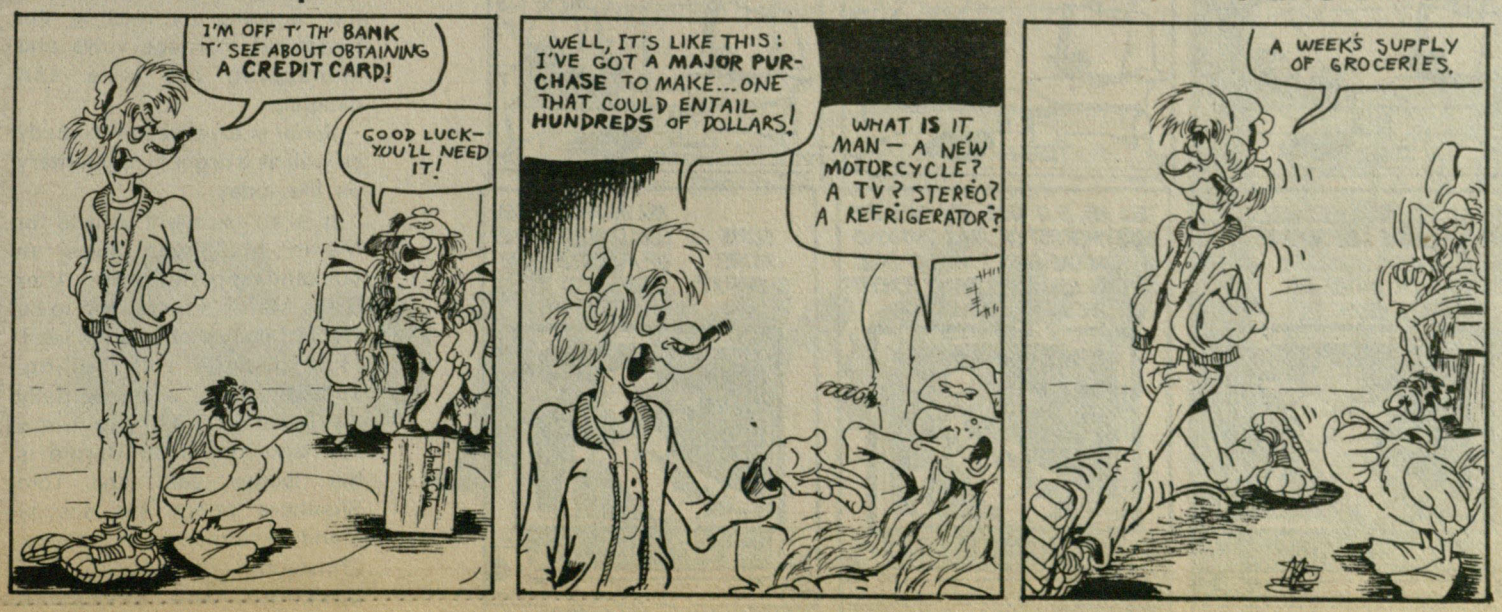
For Lack of a Better Idea

Roy Richardson & June Brigman



Goon & Group

Mike Swaim


I'M OFF T' TH' BANK T' SEE ABOUT OBTAINING A CREDIT CARD!
GOOD LUCK— YOU'LL NEED IT!
WELL, IT'S LIKE THIS: I'VE GOT A MAJOR PURCHASE TO MAKE... ONE THAT COULD ENTAIL HUNDREDS OF DOLLARS!
WHAT IS IT, MAN — A NEW MOTORCYCLE? A TV? STEREO? A REFRIGERATOR?
A WEEK'S SUPPLY OF GROCERIES.

Wise Blood

Cont. from pg. 29

book makes remarkably precise. His motivations remain a cipher to people who haven't read the original novel. What was once a highly sympathetic character becomes a buffoon. Similarly, we lose a great deal of Hazel Motes' mental processes, particularly in regards to Sabbath Lily Hawks, the daughter of the "blind" preacher whom Hazel plans to seduce because he falsely believes her to be symbolic of the purity of the Christian church. I am uncertain how Huston could have presented these ideas cinematically without drastically restructuring the story or rewriting the dialogue (which presently is taken almost entirely from O'Connor's original language), but his inability to solve this problem adds to the confusion of an aleady difficult work and cuts away much of its irony and complex vivid texture.

Huston also deemphasizes considerably those aspects of O'Connor's work which depend upon an understanding of the southern values on race and class status. While race is not as important to *Wise Blood* as it is in many of the other stories, Huston's portrayal of racial attitudes is inconsistant with historical fact, particularly in his representation of an integrated movie theater crowd waiting to see Gonga. Her carefully constructed class perception vanishes almost completely. In the original, Enoch and Sabbath are "poor white trash" while Hazel comes from a "good Christian family." Emory is the son of a shiftless day laborer who is unable to stay in one place for too long and is uninterested in being a father; Sabbath is a "bastard" child of a petty crook—also rootless. But Hazel Motes has roots, roots in the church no less. He has renounced the things his family stood for and attempted to reject his "blood;" at least some of his sense of being unclean can be attributed to his betrayal of class which reduces him to the level of "poor white trash."

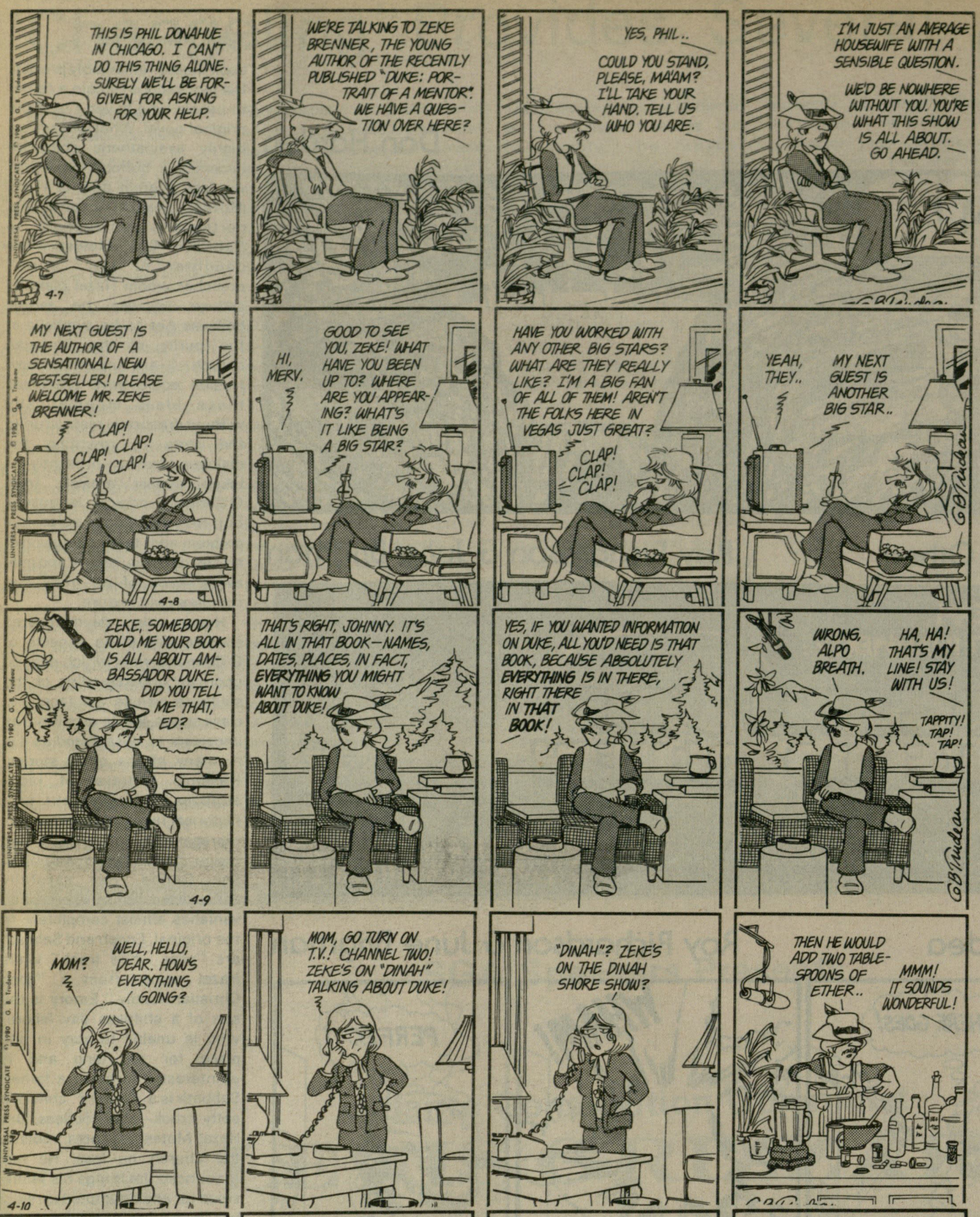
John Huston's *Wise Blood* is a fascinating work, a haunting work, perhaps even a devastating work, but it is not the work which Flannery O'Connor wrote, regardless of surface similarities.

Thanks to you it's working

The United Way

DOONESBURY

by Garry Trudeau


THIS IS PHIL DONAHUE IN CHICAGO. I CAN'T DO THIS THING ALONE. SURELY WE'LL BE FORGIVEN FOR ASKING FOR YOUR HELP.
WE'RE TALKING TO ZEKE BRENNER, THE YOUNG AUTHOR OF THE RECENTLY PUBLISHED "DUKE: PORTRAIT OF A MENTOR". WE HAVE A QUESTION OVER HERE?
YES, PHIL.. COULD YOU STAND, PLEASE, MAAM? I'LL TAKE YOUR HAND. TELL US WHO YOU ARE.
I'M JUST AN AVERAGE HOUSEWIFE WITH A SENSIBLE QUESTION. WE'D BE NOWHERE WITHOUT YOU. YOU'RE WHAT THIS SHOW IS ALL ABOUT. GO AHEAD.
4-7
MY NEXT GUEST IS THE AUTHOR OF A SENSATIONAL NEW BEST-SELLER! PLEASE WELCOME MR. ZEKE BRENNER! CLAP! CLAP! CLAP! CLAP!
HI, MERV. GOOD TO SEE YOU, ZEKE! WHAT HAVE YOU BEEN UP TO? WHERE ARE YOU APPEARING? WHAT'S IT LIKE BEING A BIG STAR?
HAVE YOU WORKED WITH ANY OTHER BIG STARS? WHAT ARE THEY REALLY LIKE? I'M A BIG FAN OF ALL OF THEM! AREN'T THE FOLKS HERE IN VEGAS JUST GREAT? CLAP! CLAP! CLAP!
YEAH, THEY.. MY NEXT GUEST IS ANOTHER BIG STAR..
4-8
ZEKE, SOMEBODY TOLD ME YOUR BOOK IS ALL ABOUT AMBASSADOR DUKE. DID YOU TELL ME THAT, ED?
THAT'S RIGHT, JOHNNY. IT'S ALL IN THAT BOOK—NAMES, DATES, PLACES, IN FACT, EVERYTHING YOU MIGHT WANT TO KNOW ABOUT DUKE!
YES, IF YOU WANTED INFORMATION ON DUKE, ALL YOU'D NEED IS THAT BOOK, BECAUSE ABSOLUTELY EVERYTHING IS IN THERE, RIGHT THERE IN THAT BOOK!
WRONG, ALPO BREATH. HA, HA! THAT'S MY LINE! STAY WITH US! TAPPITY! TAP! TAP!
4-9
MOM? WELL, HELLO, DEAR. HOW'S EVERYTHING GOING?
MOM, GO TURN ON T.V.! CHANNEL TWO! ZEKE'S ON "DINAH" TALKING ABOUT DUKE!
"DINAH"? ZEKE'S ON THE DINAH SHORE SHOW?
THEN HE WOULD ADD TWO TABLESPOONS OF ETHER.. MMM! IT SOUNDS WONDERFUL!
4-10
MY NEXT GUEST IS ONE OF THE HOTTEST YOUNG WRITERS AROUND! WON'T YOU JOIN MY CO-HOST AND ME IN WELCOMING ZEKE BRENNER! CLAP! CLAP! CLAP!
LISTEN TO THAT APPLAUSE! JUST LISTEN TO IT! THEY LOVE YOU! CLAP! CLAP! CLAP!
YOU KNOW MY CO-HOST, DON'T YOU, ZEKE? HE'S AN OUT-OF-WORK ACTOR. NO, I DON'T BELIEVE I'VE EVER SEEN HIM BEFORE, MERV.
MIKE. WHOEVER. YOU BOTH SEEM NICE ENOUGH.
MY DEAR MR. BRENNER. MY DEAR MR. CAVETT.
I HAVE THE STRANGEST FEELING THAT WE'VE MET BEFORE. PERHAPS AT A STOKOWSKI CONCERT, OR MAYBE AT GROUCHO'S HOUSE? BEATS ME, MAN.
TELL ME, IS IT TRUE YOU KNEW THE BARRYMORES? OR AM I THINKING OF SOMEONE ELSE I MET AT PAUL SIMON'S NEW YORK LIBRARY BENEFIT? HOW PECULIAR. NO MATTER.
SOME MORE SHERRY? NO, THANKS. LISTEN, COULD WE PICK THIS UP A LITTLE? I'M BEGINNING TO NOD OFF.
4-12

TRIVIA

By Abby Epstein

Pastiche

1. In *Sunset Blvd.*; the note inside Joe Gillis' gold cigarette case says what?
2. Also from *Sunset Blvd.*; what relation is Max to Norma Desmond?
3. Hitchcock's first talkie film was —?
4. Greta Garbo's first American film was —?
5. Who said "Come with me to the Casbah"? From what movie is it?
6. The film that was the basis for the Broadway play and movie *Sweet Charity* was —. Who directed the film?
7. In *Treasure of the Sierra Madre*, who played the American tourist Bogart keeps bumming money off of?
8. In the *Thin Man* series, who played Nick and Nora Charles? What was their dog's name?
9. In *The Whistler* series, who played the Whistler?
10. Given the cowboy, name his faithful horse:
    Buck Jones
    Tom Mix
    Roy Rogers
    William S. Hart
    Lone Ranger
11. Who sings "The Indian Love Call"?

Answers

1. Mad about the boy—Norma 2. Max is her first husband 3. *Blackmail* 4. *The Torrent* 5. Hedy LaMarr in *Algiers* 6. *Nights of Cabiria;* Frederico Fellini 7. Director John Huston 8. William Powell and Myrna Loy; Asta 9. Richard Dix 10. Silver Buck; Tony; Trigger; Pinto Ben; Silver 11. Jeanette McDonald and Nelson Eddy

—Serial—

Cont. from pg. 29

They rescue Joanie, and Harvey decides he cannot take this lifestyle any more. He voices his feelings of Marin County at the wedding by reciting the traditional marriage vows and kidnapping his wife and daughter.

Serial is an excellent comedy as well as a cogent commentary on life today.

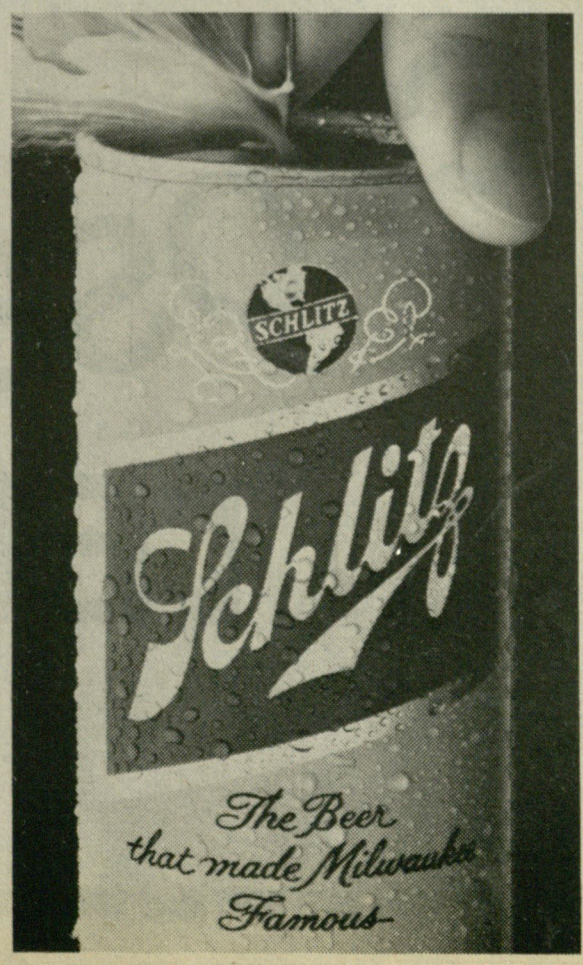
It is an excellent vehicle for Martin Mull who gives an outstanding performance. After Steve Martin's film I tend to be wary of comedians in the lead. Mull dispells this feeling. Tuesday Weld is so-so. Sally Kellerman, as six-time marriage-contracted Martha is her looney self, and Tom Smothers brings his special brand of humor to Rev. Spike. Christopher Lee is marvelous as Luckman, the executive motorcyclist.

There's one moment for every man when he's reaching inside himself for the best he's got. The best there is.

He sees the gusto and he goes for it.

At Schlitz we brew a beer for that man. Because the moment he tastes the gusto he knows there'll never be a better beer than Schlitz. Never.

Go for it!



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